

**A DIRECT METHOD
OF TEACHING MODERN LANGUAGES**

ENGLISH LIFE AND LITERATURE

**WITH EXTRACTS
FROM SUITABLE AUTHORS.**

BY

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WITH NUMEROUS ILLUSTRATIONS



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REFERENCE

PART I.

MAN.

CHAPTER I: THE HUMAN BODY.

VOCABULARY.

I THE HEAD



1. The Skull; -- 2. the Spinal Column; -- 3. the Jaw (Upper and Lower); -- 4. a Bone.

The Brain — the Spinal Marrow — the Nerves: a) sensory, b) motor. ^{1*}

Functions: Sensation, Thought, Touch.

II THE FACE.



1. A round face; 2. an oval or oblong face; 3. a narrow face.

The Forehead: high, low, rounded, receding.

The Temples

III THE EYE.

1. The Brows (Eyebrows); -- 2. the Eyelid; -- 3. the Eye-lashes, bushy, thin; -- 4. the White (Apple) of the eye; -- 5. the Iris; -- 6. the Pupil.

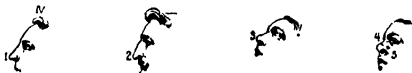
dark, brown, hazel, gray, blue, dark blue.

***Functions:** seeing, looking (the sense of Sight), observing, perceiving, discerning (glance, glimpse).

IV. THE EARS AND FACE.

Functions: Hearing, listening (the sense of Hearing),
Phr.—pricking the ears, being all ears.

The Nose.



1. A straight nose; — 2. a hooked (Roman) nose, a sharp nose; — 3. a snub nose; — 4. the nostril.

Functions: Smell (-ing), (the sense of Smell), **Phr.**—to scent (from afar), to get wind of.

The Cheeks: hollow cheeks (haggard), chubby cheeks, dimples.

The Mouth; the Lips (upper, lower), thin, full, thick lips, the Tongue, the Palate, the Gullet.

Functions: Tasting (the sense of Taste), Licking, Feeding, Eating, Swallowing (a mouthful, a morsel, a Gulp).

The Teeth: Front-, Eye- and Back-Teeth, the Gums.

Functions: Biting, Chewing, Mastication, Gnashing.

The Chin: a round chin, a pointed chin, a receding chin, a double chin.

The Hair: black, raven-black; — brown, chestnut; — fair, flaxen, golden; — auburn, copper, red (carrotty); — gray, white, hoary; — straight, crinkly, wavy, curly, woolly.

A curl, a lock of hair, a bald head.

The Beard: the Moustache, Imperial, Whiskers, Full beard, Stubby beard, Curly beard, Beardless.

The Skin; the Complexion: smooth, wrinkly (the Wrinkle), rosy, fresh, bronzed, pale, sallow, livid.

Functions: feeling, touch (tactile sense); perspiration, sweat (the pores of the skin).

The Expression: a cheerful expression, a grave countenance, an attractive, a repellent exterior.

V. THE TRUNK.

The throat, the Windpipe, the Gullet, the neck, a short neck, a long neck. Phr.—stiffnecked.

Functions: nodding (with the head), stretching out the neck.

The Shoulders: broad-, narrow-, high-shouldered, sloping shoulders, Phr.—to shrug the shoulders.

The Chest, the Thorax, the Ribs, narrow-chested. Phr.—to throw out the chest.

The Back, the Windpipe, the Bronchi, the Lungs (the right and the left).

Functions: breathing (inspiration, expiration), the Breath; to wheeze, to breathe with difficulty.

The Gullet, the Stomach, (15) the Abdomen, the Viscera, the Bowels, the Alimentary Canal.

Functions: Digestion, Assimilation.

The Heart, the Blood-vessels (arteries and veins), the Blood. Phr.—Stout-hearted, chicken-hearted, heartless; the Circulation, full-blooded, anaemic.

Functions: The Heart-beat, Pulse, Syncope, Faint(ness)



(arrest of the heart). Phr.—to have one's heart in the right place.

VI. THE LIMBS.

3. The Arm (upper, lower arm) *a* a Muscle; "muscular" = endowed with powerful muscles; but "nervous" = endowed with weak nerves. Sinews, Thews, the Wrist, the Elbows, the Arm-pit.

Functions the Embrace, Swinging the arms.

The Hand: The Palm (of the Hand), the Back of the hand, the Fist.

Functions. grasping, gripping (a grip), holding, catching, lifting, laying, setting, putting, giving, taking, handing (offering), reaching, throwing, casting, hurling, stroking, patting, petting, folding, clinching (the fist).

The Fingers: E. The Thumb, A. the Index Finger, B. the Middle Finger, C. the Ring Finger, D. the Little Finger, b. the Nail.

Functions: pointing, fingering, scratching, tickling, playing (musical instruments), and all manner of manipulations.

The Leg, (6) the Thigh, the Knee, the Knee-cap, the hollow of the knee, the Shin, the Calf (of the leg), the Ankle, the Achilles' tendon, the Toes (big, or great toe, the little toe), the Sole, the Ball (of the toe), the Heel, Phr.—long-legged.

Functions: walking, running, jumping (the gait, the pace), treading, kicking, tip-toeing, sneaking, hopping, springing, dancing, stumbling, going (up, down), climbing, kneeling, squatting, sitting, crossing (the legs), straddling.

PHYSICAL QUALITIES.

A strong Constitution, a powerful build; weakly constitution, infirmity; of low, middle or high stature (tall)

the dwarf, the giant; Phr. — a slender figure, a delicate frame, coarse and clumsy, awkward; lean, gaunt, emaciated, quick, active, graceful, dexterous, supple.

READING EXERCISE.

Frederick is the best friend *I have*. We have known each other for years. We are about the same age (of an age) and have been school-fellows. I have not seen him *this long time*, as he has removed to London with his parents. *All the same*, I can describe him from head to foot. He is of middle height and sturdy build. His head is shapely, *his hair fair, his eyes blue and lively, with long lashes and bushy brows. His forehead is broad, his nose fine and straight. His mouth is small and when he laughs, he reveals two rows of beautiful, white teeth. He has a prominent chin, with a dimple.*

By his ruddy cheeks and somewhat bronzed complexion you can see that his vital organs — heart, lungs and stomach, are sound.

His neck is neither too long nor too short. Frederick is broad-shouldered and deep-chested. His arms are muscular, his hands small, with tapering fingers. He keeps his nails short and scrupulously clean. His legs are long enough for his height and have well-developed calves

My friend runs, jumps and climbs with agility. Moreover, he is a strong swimmer, with much power of endurance. He owes his health in great measure to bodily exercise. He is fond of gymnastics.

I prefer him to my other friends on account of his many *fine* qualities and his pleasant exterior. He is excellent company. He always speaks with good sense, and a true instinct tells him when to be gay and when to be grave.

COMMENTS.

"I have" — the full form is "that I have", but in a chatty or colloquial account like the present, this is neglected in modern usage. "This long time" — idiomatic form for "a long time since". "All the same" — colloquial for "nevertheless", which is too formal. "His hair" etc., in English, the definite

article cannot supply the place of the possessive pronoun, as it may in various languages. "You can see" — "One can see" is the more formal expression, which, just for that reason, is avoided here. "Fine qualities" — "fine" is still used in the sense of delicate, such as "a fine thread", but it has shifted its meaning so far that we speak of "a fine mountain"

CONVERSATIONAL EXERCISE.

1 Which are the various parts of the head? — 2. Of what is the roof of the head formed? — 3. What shapes can the forehead have? — 4. What can be the characters of the hair? — 5. What may be the colours of the eyes? — 6. Of what does the trunk consist? — 7. What are the parts of the arm? — 8. of the leg? — 9. What are the principal (chief) elements of the eye? — 10. What are the names of the several fingers? — 11. By what are the tips of the fingers protected? — 12. What are the organs of locomotion? — 13. of digestion? — 14. What is the function of the lung? — 15. of the heart? — 16. What is the hair on the upper lip called? — 17. on the chin? — 18. on the cheeks? — 19. What is the inner surface of the hand called? — 20. the outer side? — 21. What is the name of the joint between the upper and lower arm called? — 22. Whither does the gullet lead? — 23. Whither does the windpipe lead? — 24. What are the elements of the mouth? — 25. What are the functions of arms and hands? — 26. of legs and feet? — 27. What is the name of the joint between the thigh and the calf? — 28. What are the bones of the chest called? — 29. How many teeth has man? — 30. How many ribs? — 31. What is the pulse?

WRITTEN COMPOSITIONS.

1. Describe an acquaintance of yours. — What is your idea of the qualities of a well-shaped face?

QUESTIONS ABOUT SYNTAX AND DICTION.

Can substantives invariably be formed from adjectives in English? From verbs? Give examples. What is the comparative of good?

LORD USK AND HIS WIFE.

Lord Usk is a well-made man of fifty, with a *good-looking* face, a little *spoilt* by a permanent expression of irritability and impatience, which is due to the state of his *liver*; his eyes are good-tempered, his mouth *querulous*; *nature* meant him for a very amiable man, but the *dinner-table* has interfered with and in a measure upset, the good intentions of nature: it very often does. Dorothy, his wife, who is by birth a Fitzcharles, third daughter of the Duke of Derry, is a still pretty woman of *thirty-five* or six, inclined to an *embonpoint* which is the despair of herself and her maids; she has small features, a gay expression, and very intelligent eyes, she does not look at all a great lady, but she can be so when it is necessary. She prefers those merrier moments in life when it is not necessary.

QUIDA, 1839-1908, *A House Party*

EXPLANATIONS.

Just as the English avoid the word "rich", and prefer to use the more moderate terms "well-off" or "well-to-do", so also here: the moderate term "good-looking" is used in preference to "handsome" ("pretty" is only used for women and children; "beautiful" is sparingly used). — "Spoilt" is the spelling usual in the XVIII. century, but a (stupid) reaction set in against it later. The voiced *d* is difficult to pronounce. — "His liver"; the English ascribe a variety of symptoms, such as those of *migraine*, to "biliousness", a term not recognized in medicine, and for which an equivalent is not found in other languages. — "Querulous"; as one speaks of the German "*Norgler*", so also of the British "grumbler", for whose mental con-

dition "querulous" is the epithet. — "Thirty-five"; in the south of England the Germanic form "five-and-thirty" is still prevalent; elsewhere it is falling into disuse. — "*En-bonpoint*", words borrowed from foreign languages are underlined in MSS. and printed in *italic* (or sloped) type

CONVERSATIONAL EXERCISE

1. What is "middle-age"? — 2. What is the difference from "Middle Ages"? — 3. What is the "dinner-table" the emblem of here? — 4. Do family name and name of title always agree? Give examples (Duke of Bedford: Lord John Russell, his son. See p 110)

SYNTAX AND DICTION

1. Give examples of verbs conjugated with *to be* and with *to have* — 2. How do you know what prepositions to use with the verbs? — 3. When may you avoid the repetition of the verb? — 4. Give a synonym for "meant" — 5. When should you use a capital letter for "nature" and when not? — 6. What is the ellipsis in "it often does"? — 7. What is the most invariable rule for the use of the comma? — 8. Are parenthetical phrases good diction in the English sentence?

PRINCE OTTO.

He is not *ill-looking*, *he has hair* of a ruddy *gold*, which naturally curls, and his eyes are dark, a combination which I always regard as the mark of some congenital deficiency, physical or moral, his features are irregular but pleasing, the nose perhaps a little short, and the mouth a little womanish, his *address* is excellent and he can express himself *with point*.

ROBERT LOUIS STEVENSON, 1850–1904, *Prince Otto* Part II, cap 2

EXPLANATIONS.

1. "Ill-looking", the converse of "good-looking", noted in the preceding exercise. — 2. Paraphrase "he has hair"

(his hair is). — 3. "Address" here means his manner of approaching others. — 4. "With point" = to the purpose.

CONVERSATIONAL EXERCISE

1. What are the reasons for calling him good-looking? — 2. Does such a phrase occur in the Bible? — 3. How is the idea expressed there? — 4. What is the antithesis to "naturally curls"? — 5. Paraphrase the term "congenital"? — 6. What kind of features are called regular? — 7. What synonym is there for "womanish"? — 8. Is "good address" a thing that can be acquired? — 9. There is an English saying We get our other features from God, but we make our own mouth. Why is this?

SYNTAX AND DICTION

1. Is there any advantage in changing the auxiliary verb in the first sentence? — 2. What part of speech is "gold" in the text? — 3. Why is "curls naturally" not so good as "naturally curls"?

LONG BILL

Long Bill was not very tall, but had limbs so excessively slender, and so meagre a trunk, that his acquaintances naturally thought of him *in terms of* length. When unoccupied, which was generally the case, he let his arms hang straight, and close to his sides, as though trying to occupy as little room in the world as possible. He walked on his toes, rather quietly, and almost without a bend of the knee, his back was straight, and the collar of his filthy coat always turned up, to shield the *scraggy*, collarless neck. . . By his own account Bill was nineteen years old, but he had the wizened face of senility: his hairless cheeks hollow over tooth-gaps, his nose mere cartilage, his small eyes *a-blink*, yet eager as those of a hungry nimal.

GEORGE GISSING, 1857—1903, *Human Odds and Ends*

1. "in terms of": a phrase borrowed from mathematics; e.g. "express the circumference in terms of the diameter". —
2. "scraggy"; from "scrag" a word for the neck, generally in the sense of a thin, sinewy neck. —
3. "a-blink", a rare expression; *a-* implies a continuous action, as "a-building" or "a-begging".

CONVERSATIONAL EXERCISE.

1. Why was "Long Bill" called "tall"? —
2. What rank of life do you suppose him to belong to, and why? —
3. Have you reason to doubt his account of his own age? —
4. Have all languages got true equivalents for all ideas. — Is there an English word answering to the German '*Greis*'? —
5. What is the hungry animal eager for?

SYNTAX AND DICTION.

1. What part of speech is "straight", in the 5th line? —
2. Likewise "close" in the same line? —
3. "Almost without a bend of *the* knee" Why not *his* knee? See p. 7. —
4. May one coin words like "collarless" in English? What are the limits? Is the freedom greater or less than in other languages? We have "discrimination" and "indiscriminate"; can we say "indiscrimination"? —
5. What is the verb belonging to the final part of the last sentence, after the semicolon?

CHAPTER II: RELATIONSHIP.

VOCABULARY

I. THE FAMILY.

A numerous Family; well-to-do (= wealthy, rich) people:

1. Parents, —
2. the Father, —
3. the Mother, —
4. the Children, —
5. the Son, —
6. the Daughter, —
7. the Brother, —
8. the Sister, —
9. the Brethren (ancient).

Qualities: fatherly, paternal, motherly, maternal, child-

like, filial, brotherly, fraternal, sisterly; severity (sternness), benevolence (mildness, gentleness), obedience, submission, deference, disobedience, misconduct, etc.

Functions: affection (love), bringing up, sustenance, education, praise and blame, approval and censure, rewards and penalties, punishments.

10. The Grandparents, — 11. the Grandfather, — 12. the Grandmother (Granny), — the Great-grandfather (great-great, etc.), the Great-grandmother, — 13. the Ancestors, Forefathers, — 14. the Grandchildren, — 15. the Grandson, — 16. the Granddaughter, — the Great-grandchild (great-great, etc.), the Great-grandson, -daughter, the Descendants, Children's children.

II THE RELATIVES, KINDRED

In the ascending line, in the descending line, wide-branching kindred: 1. the Uncle, — 2. the Aunt, — 3. the Nephew, — 4. the Niece, — 5. the Cousin.

Qualities: relationship, blood-relationship, nearly (closely), distantly related, related on the father's (mother's) side.

III. MARRIAGE.

1. the Bridal pair, — 2. the Bridegroom, — 3. the Bride (only on the marriage day; while betrothed, the *Fiancé* and *Fiancée*; the engaged couple), — 4. the Married Couple, — 5. the Husband, — 6. the Wife, "your good-man" (old), Mr. So-and-So (formal), your husband (familiar); "your good-lady" (old and respectful, as by servants and tradespeople) Mrs. So-and-So, your wife (familiar), — 7. the Father-(and) Mother-in-law (the "Laws"), — 8. the Son-in-law, — 9. the Daughter-in-law, — 10. the Brother-in-law, — 11. the Sister-in-law, — 12. the Widower, — 13. the

Widow, — 14. the Orphan, — 15. the *divorcé*, — 16. *divorcée*, — 17. the Stepfather, — 18. the Stepmother, — 19. Step-relationship, — 20. Stepchildren, — 21. the Stepson, — 22. the step-daughter, — 23. the Step-brother, — 24. the Step-sister, — 25. the Bachelor, Single man (old bachelor), — 26. Spinster (old maid).

Qualities: marriageable, of good family, single, unmarried, widowed, orphaned, childless.

Functions. to become engaged, betrothed (affianced, old form), to marry, to get married, to wed, to have one's wedding, to celebrate one's silver, golden, diamond wedding, to make one's wedding tour.

IV THE ("SEVEN") AGES OF MAN

1. the Infant (the man-child, ancient), Baby, Little one, — 2. Youngster, Bairn (Scottish), Child ("Kid", slang; Brat, low), — 3. the Boy, Youth, Lad, Adolescent, — 4. the Young Man, Grown-up man, — 5. the Middle-aged man, — 6. the elderly man, the Veteran, — 7. the Greybeard (the aged man), — 8. the little girl, baby-girl, — 9. the growing girl ("flapper", slang), — 10. the grown-up girl, young woman, spinster (old), — 11. the Woman, Female (disparaging), — 12. the middle-aged woman, — 13. the elderly woman, — 14. the aged woman.

Qualities: youth, the younger, the youngest (of all); age, the elder (older) eldest (oldest), contemporaries, aged, of advanced age; rank, Gentleman (Nobleman), Commoner Labourer; Gentlewoman, Lady (not necessarily of title. See p. 110), labouring woman.

Functions: to live, to grow old, to age, to die, to succeed to, to inherit.

READING EXERCISE.

When my friend *George Church* still lived in *Jersey*, where his father was in charge of the *jail* (*gaol*), I used to see him *nearly every day*. So I got to know all the rest of the big family.

His parents were *well-to-do* people. His father is a physician (doctor) and is a grave man, his mother, *on the other hand*, is kindly and bright. They have two sons and a daughter. George loves them dearly. He is a year older than his brother and as much younger than his sister.

The children had a very strict bringing up. They *have to* be obedient and *well-mannered*, they are encouraged and rewarded when they behave properly, but are punished severely for any disobedience.

George's grandparents on the father's side *are still living*. His mother's parents have long been dead. Mrs Church's maiden name was *Mainwaring* (pron. *Mannering*!)

Mr. and Mrs. Church have been married five-and-twenty years. They have just celebrated their Silver Wedding. On the same day, the engagement of their daughter Margery was given out. The couple received congratulations from their whole circle. Margery's future father-in-law owns a big business, which her *flancé* will inherit one day.

The wedding will take place this year. All the relatives will be invited. Mr. Church's brother — George's uncle, who is a widower, for he lost his wife, George's aunt by marriage, two years ago. He lives in Hertfordshire (pron. "Harforshir") and has a family of sons and daughters. My friend *keeps up* (*maintains*) a brisk correspondence with them all. Then there is a brother of Mrs Church's, who has remained single. The old bachelor is a stranger to me, as he rarely visits his sister.

Immediately after the wedding, the new-married couple will start on their honeymoon-trip to the South.

George's connexions are, as you see, widely ramified. But intermarrying may lead to much more intricate relationships. I once read of a man who managed to become his own grandfather. This is how it happened.

The man, whose father was still living, married a widow

with a grown-up daughter. Not long after(-wards), his own father (a widower) married his new daughter-in-law's daughter. *In this way*, the man became his father's father-in-law, his step-daughter became his mother-in-law, and he himself, as her father, became his own grandfather.

EXPLANATIONS

1. "Nearly every day", one could say "daily", but not "nearly daily"; though it seems to be the same, it offends the ear. — 2. "got to know" = attained (to) the knowledge of, which last would be pedantic for so simple a thing. — 3. "well-mannered", a milder expression than "courteous", which savours of the artificiality of the XVIII. century. — 4. "Mainwaring"; see Grieb-Schröer's dictionary for a list of English proper names pronounced in the most anomalous fashion — 5. "given out" = published; the right use of idiomatic phrases built up of small simple words speaks more than anything for the degree in which the student has entered into the spirit of the language. Thus, it shows more acquaintance with English, and is generally better to say "put up with" than to say "endure" or "suffer". — 6. "keeps up"; the same holds good (applies). (See also above, "well-to-do".) — 7. "in this way" = *thus*, but balances the sentence better than "thus".

CONVERSATIONAL EXERCISE.

1. What is the collective term for father and mother? — 2. for brother and sister (almost obsolete). — 3. What are the parents' parents called? — 4. What are the children's children called? — 5. What do parents do when their children do not behave properly? (are ill-behaved, misbehave). — 6. What members make up (comprize) the family? — 7. Which members are blood-relations, *a*) in the ascending line, *b*) in the descending one (line)? — 8. Who is the nearer relative,

the grandfather or the uncle? — 9. Is the wife of one's uncle a blood-relation? — 10. What are the children of uncles and aunts to one another? — 11. Ought blood-relations to marry? — 12. What is the name for (do we call) a young man and woman who intend to marry? — 13. What are they called after they are married? — 14. What does the husband call the parents of his wife (his wife's parents' *Saxon* or *Old-English genitive*)? — 15. Who are your brothers and sisters-in-law? — 16. How did the man become his own grandfather? — 17. What is a widower — a widow? — 18. When a widower marries again, what relation (connexion — the term for relations other than blood-relations) is the second wife to his children by the first? — 19. What is a child called that has lost its parents? — 20. What is a man called who remains unmarried? — 21. What is the name of the condition preceding marriage? — 22. After how many years are the "silver", "golden" and "diamond" weddings celebrated? — 23. How old would you like to get?

WRITTEN EXERCISE

Count up all the persons whom you reckon to your family, and describe each of them in a few words.

SYNTAX AND DICTION, ETC

1. Discriminate between the sounds of *tsh* and *dsh* in the words underlined in the first sentence — 2. "on the other hand", why are these words set between commas? — 3. "are still living"; what is this form called? Under what conditions is it most commonly used? Has the "moment of speaking" any bearing in the present instance? — 4. "a brother of Mrs. Church's", what is the rule for this illogical double genitive? Give examples. — 5. Paraphrase "is a stranger to me" — 6. Why is "as you see" set between commas?

A CHRISTMAS FAMILY PARTY.

A Christmas Family Party! We know nothing in nature more delightful!

It is an annual gathering of all accessible members of

the family, young or old, rich or poor; and all the children look forward to it, for two months beforehand, in a fever of anticipation. Formerly it was held at grandpapa's; but grandpapa getting old, and grandmamma getting old too, and rather infirm, they have given up housekeeping, and *domesticated themselves* with Uncle George, so, the party always takes place at Uncle George's house, but grandmamma always sends in most of the *good things*, and grandpapa always *will toddle* down all the way to Newgate Market, to buy the turkey

On the following morning, the old couple, with as many of the children as the *pew* will hold, go to church in great state leaving Aunt George at home dusting decanters and filling casters, and Uncle George carrying bottles into the dining-parlour, and calling for cork-screws and getting into everybody's way

When the church party return to *lunch*, grandpapa produces a small sprig of mistletoe from his pocket, and tempts the boys to kiss their little cousins under it—a proceeding which rather *outrages* grandmamma's idea of decorum, until grandpapa says that, when he was just thirteen years and three months old, *he* kissed grandmamma under the mistletoe too, on which the children clap their hands, and laugh very heartily, as do Aunt George and Uncle George; and grandmamma looks pleased, and says, with a benevolent smile, that grandpapa was an impudent *dog*, on which the children laugh very heartily again, and grandpapa more heartily than any of them.

But all these diversions are nothing to the subsequent excitement when grandmamma in a high cap and slate-coloured silk gown, and grandpapa with a beautifully-

pleated shirt-fall and white neckerchief, seat themselves on one side of the *drawing-room-fire*, with Uncle George's children and *little cousins innumerable* seated in the front, waiting the arrival of the anxiously expected visitors. Suddenly a *hackney coach* is heard to stop, and Uncle George, who has been looking out of the window, exclaims, "Here's Jane!" on which the children rush to the door and *helter-skelter* downstairs; and Uncle Robert and Aunt Jane, and the dear little baby, and the nurse and the whole party are ushered upstairs amid tumultuous shouts of "oh my!" from the children, and frequently repeated warnings not to hurt baby, from the nurse. And grand-papa takes the child, and grandmamma kisses her daughter, and the confusion of this first entry has scarcely subsided, when some other aunts and uncles with more cousins arrive, and the grown-up cousins *flirt* with each other, and so do the little cousins too, *for that matter*, and nothing is to be heard but a confused din of talking, laughing and merriment.

CHARLES DICKENS, 1812-1870, *Sketches by Bo.*

EXPLANATIONS.

1. "domesticated themselves" = become members of that household. — 2. "good things" = provisions, Christmas cheer. — 3. "*will*" underlined (italic) = insists upon. — 4. "toddle", the short, bent-kneed steps of first and second childhood. — 5. "pew"; old-fashioned church-compartment furnished with a door. — 6. "parlour"; middle-class living-room, used for meals and general purposes. — 7. "lunch"; the light midday meal (collation) in families that dine late (See. p. 18). — 8. "outraged" = shocks — "what would Mrs. Grundy say?" — 9. "dog", in a phrase like "selfish dog", is

not so offensive in English as in other languages, probably on account of the high estimation the dog is held in. "Dog" is also used in the sense of philanderer — 10. "drawing-room fire", on such occasions, the open fire is the only light, and is the embodiment of English comfort and pleasantness — 11. "Hackney coach", Hackney, a district of London abounding in livery stables, whence carriages were much obtained on hire, hence, in the abbreviated form "hack", everything that is hired or that works for a pittance, e g "publisher's hack", a writer who works for a bare living, by what are known as "pot-boilers" — 12 "helter-skelter", "pall-mall", "harum-scarum", "headlong", impetuous movement — 13 "flirt", a word often loosely employed, originally, to flick, as with a towel held by one corner (the opposite one being wetted — a school-boy trick) and flung out at an object, to be sharply drawn back, as with the lash of a whip, giving a crack in the same way, as well as inflicting a sharp smart, if the distance be correctly judged. Thus the essential feature is the back-draw — so far and no farther — a playing with the fire, a toying at the brink, the set purpose being *not* to proceed, as in straightforward love-making. 14. "for that matter" = as well.

CONVERSATIONAL EXERCISE.

1. What are the great features of the English Christmas festival? — 2. What do you know about English family life? — 3. How does Christmas appeal to children? — 4. Who are the leaders of the festivities? — 5. How is the English day laid out in respect of meals and work? — 6. What is the origin of mistletoe customs? — 7. What are the principal divisions of the English house? — 8. What did Froissart say about "Merry England"? (They take their pleasures sadly.)

SYNTAX AND DICTION.

1 What are the rules about "shall" and "will"? What did the Frenchman say when he fell in the water and nobody came to the rescue? ("I *will* be drowned, and nobody *shall* save me!") — 2 What is the name of the form: "carrying bottles into etc?" How is the foreigner recognized by his syntax in England? Why does he mix up the "durative" form with the older form, still used for actions that are *habitual*, but not *in process at the time of speaking*? Why is this overlooked in most manuals and by nearly all teachers? — 3 Why must we say "when the church party *return* to church" and not "*are returning*"? — 4 How many lines does this paragraph contain, and how many sentences? — 5. Are long sentences desirable in English? — 6 How could you break up this sentence so as to demand less attention on the part of the reader? — 7 "little cousins innumerable", why is the adjective placed after and not before the substantive? — 8 Are abbreviations admissible except in colloquial diction? — 9. Ought the passive voice to be used when a subject can be conveniently supplied? — 10 What do you say to the substantive "grown-ups" derived from the adjective "grown-up"? — 11. What is "slang"? — 12. In what kind of composition is it admissible?

FAMILY AFFECTIONS.

Do the English suppress feeling, or *have they no feeling* to be suppressed?

First, as to family affections, the reader has probably met with many cases in which the *paternal* and filial relations were cool and rather distant, so that separation was not painful to either party. If he has observed brothers, he may have seen them *practically* almost strangers, living apart, in different spheres, and seldom, if ever, corresponding. He may have known cousins, even first cousins, who did not remember their relationship so far as to announce to each other the occurrence of marriages and

deaths. The reader may have noticed cases in which a difference of fortune produces a complete estrangement between very near relations, and finally he may have met with Englishmen who declare that friends were worth having because they could be selected, but that relations were a *nuisance* or a "mistake".

PHILIPP GILBERT HAMERTON, 1834—1894, *French and English*

EXPLANATIONS

1. The question raised by Hamerton almost admits of a statistical solution. For it is credibly alleged that of the emigrants who prosper in America, none are so slow to share with their people at home, even with aged parents, as precisely the English Scotch, Irish, Italians and other races exhibit a different sentiment in this particular English "self-restraint", which is so much lauded and even imitated in a snobbish spirit, may be mainly a virtue bred of necessity. — 2. Observe the shade of difference between "paternal" and "fatherly"; the former is more abstract and does not connote so much of sentiment. In selecting (choosing) words, the specific connotations must not be lost sight of, as otherwise ideas may be called up which are quite foreign to the purpose, as for instance when we speak of "democracy" in a slave-holding state like ancient Athens, etc. — 3. "practically" = virtually, in point of fact, essentially. — 4. "nuisance"; here the term is used in a more or less transferred or slangy sense, inasmuch as it strictly applies to gross annoyance. An English child of six inquired why one did not go in mourning for a friend; "one might", she said, "love the friend better than the relation".

CONVERSATIONAL EXERCISE.

1. Is the suppression of feeling really a mark of good-breeding? — 2 Is absence of feeling the same thing as deficiency in the language of feeling? — 3. What are the principal occasions of family separation? — 4. How does English inheritance of property differ from that of most other countries? — 5 How does this influence the breaking up of the family? — 6. What is the principal example of the "difference of fortune" occurring in English life? — 7. How has primogeniture affected English society?

SYNTAX AND DICTION

1 Could the word "do" be dispensed with in the first sentence? — 2 In what other kind of sentence is "do" equally indispensable? — 3 Analyse the phrase "as to" — 4 "living apart", paraphrase the words so as to dispense with the participle — 6 "did not remember", paraphrase so as to employ the participle. — 7 paraphrase after the old form, so as to dispense with "do". — 8 "they could be selected", paraphrase so as to dispense with the passive

CHAPTER III: OUR CLOTHING.

VOCABULARY

I FIBRES DERIVED FROM PLANTS

1 Hemp. — 2. Flax.

Processes and manipulations: Sowing and Harvesting, Rotting, Drying, Heckling, Spinning into Yarn and Twisting, Weaving, Dyeing.

3. Cotton. The plant, — the pod, — the wool.

Processes. gathering, cleaning from pods and seeds, packing in balls, spinning into yarn.

Products: from Flax, Linen; from Hemp, Rope and Twine, from cotton, calico, muslin, drill, cretonne, etc.

Qualities: coarse, fine, rough, smooth.

II FIBRES DERIVED FROM ANIMALS

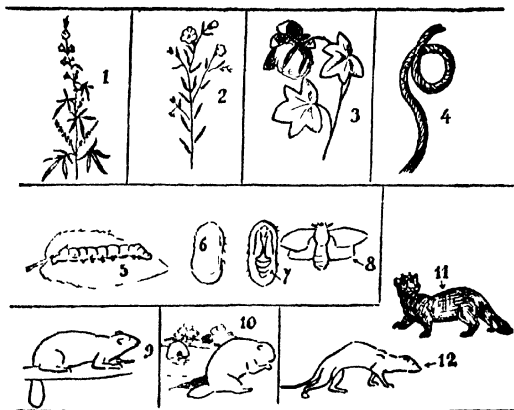
Sheep-Wool — the Fleece.

Processes shearing, spinning into yarn, weaving, dyeing

Products: Wool, Worsted; Broadcloth, Tweed, Cheviot, Flannel.

Silk. the silkworm, — 5. the caterpillar (grub, larva), — 6 the cocoon, — 7. the chrysalis, — 8. the moth (*imago*)

Functions laying eggs, secreting juice, forming a chrysalis, developing the moth (*imago*), breaking through the cocoon, reproduction, cultivation (of the silkworm), reeling off the fibre, spinning, weaving and dyeing.



Products: Silk-yarn, Silk-cloth, Velvet.

Textile Industries.

Spinning — Weaving — Dyeing. Rope-making.

Appliances.

The Spindle — the Spinning-wheel — the Distaff — the Flax or Tow — the Thread — the Spool.

The Loom — the Warp and the Woof — the Lath — the Headles — the Shuttle.

Leather.

Source: Ox, Calf, Kid, Chamois, Doe.

Properties supple, tough — stiff, — brittle.

Processes Tanning, Fulling.

Products: Shoes, Boots, Gloves, Saddlery, Harness.

Fur

Sable (9) — Beaver (10) — Fox (11) — Ermine (12), etc.

Qualities: smooth — woolly — warm

Industries

The Tanner and Fuller — the Shoemaker — the Last — the Awl — the Waxed End. Phr. — "Cobbler, stick to your last!" The Furrier.

READING EXERCISE

We get most of the material (that) our clothes are made of from two plants and two animals. The plants are flax and cotton, the animals (are) the sheep and the silkworm

Flax has beautiful blue blossoms. It is cultivated chiefly in the north of Europe. The stalk contains long, thin fibres of great strength. The plants are plucked out and soaked in pits with water, for the soft parts to rot away, upon which they are washed, dried and cleaned for heckling. The seed yields linseed oil.

The fibre is now ready for spinning. Our forefathers still used the spindle and the spinning-wheel, the chief accessory of both of which is the distaff which holds the flax. Nowadays, spinning is entirely conducted by complicated machinery, by means of which a single operative is able to control hundreds of spindles. Hemp is a plant of the same type as flax, but coarser. The fibre is chiefly used for rope, twine and canvas

or sail-cloth, whereas flaxen yarn is woven into the finest cambric.

We get cotton from two very different families of plants, the one, on account of its size called the cotton-tree, the other a bush Both are denizens of hot climates

The flowers are yellow or scarlet The plants bear a pod, resembling that of the poppy When this is ripe, it bursts and discloses the long, snow-white fibre, in which are embedded black seeds about the size of whole pepper, of which the cotton has to be freed by the seeding-machines, ready for packing into balls, to be despatched to factories all over the world

Superior to cotton wool is the wool of the sheep, but at the same time much dearer Unlike the vegetable fibre, the animal wool is not straight but crinkly, so that it forms a looser texture, holding more air, which renders it a worse conductor of heat and a greater hindrance to the loss of the heat of the body Moreover, *retaining as it does* a proportion of fat, it throws off moisture more effectually.

But the most costly material is silk

The silkworm is a white moth with yellow or *brownish* marking The female lays two to three hundred eggs The larva hatched from these lives on the leaves of the white mulberry. A few weeks after appearing, it begins to form its chrysalis, preparatory to spinning its cocoon, which consists of a three-stranded cord of the precious silk fibre.

The larva spins this cord out of a juice secreted by its body, which possesses the property of *drying firm* in the air.

In 18—20 days, the moth develops from the cocoon In breaking its way through, it injures the silk envelope considerably. On this account, the silk-cultivators only allow as many cocoons to develop as they need for breeding, The rest are killed by heat and *the fibre reeled off*.

A cocoon furnishes about 800 yards Three strands are spun into one — The home of the silk-worm is China. The Chinese were acquainted with silk-culture two to three thousand years before the commencement of our era.

Having obtained the yarn, whether of flax, cotton or silk, it has to be formed into a texture, and this is the work of the weaver at the loom. According to the breadth of the

fabric, many hundreds of threads are stretched side by side, and so rolled on a cylinder that they cannot get mixed. The threads pass alternately through two comb-like structures (the headles) which raise and depress first one set, then the other by help of pedals, creating the openings for the shuttle with its spool and thread to pass through and make the woof of the fabric, while the *longitudinal* threads form the warp.

Our Foot-gear is made of a very different material. It consists of the skin of animals, which the tanner prepares into leather. The skins are first soaked in water and scraped on the fleshy side. The hair is removed with quicklime. Then they are steeped for weeks in pits filled with tan (the bark of the oak) and water, to preserve the skin from decomposition and render it tough.

The shoemaker manufactures the leather into shoes and boots. He cuts it to the proper size, softens it in water, and stretches it over a last that has the size and shape of the foot. He pierces the leather with an awl, to allow of the thread being drawn through. The sole is affixed either with thread or pegs.

We protect ourselves against the cold of winter by means of the fur of certain animals, which the furrier works up into caps, jackets and coats, or merely trims these garments with fur. The most costly furs are those of the sable, ermine, skunk and others of the weasel tribe, also of the beaver, the seal and several more.

CONVERSATIONAL EXERCISE

1. What are the sources of the materials our clothes are made of? — 2. What are the names of the plants? — of the animals? — 3. Where is flax cultivated? — 4. Where does the cotton-bush grow? — 5. Where is the home of the silk-worm? — 6. What is the colour of the flax-blossom? — 7. What is done with the stalks of the flax? — 8. How is the fibre obtained from the flax? — 9. How used we to spin in old times, and how do we spin now? — 10. What are the most important parts of the spinning-wheel? — 11. What is the distaff? — the spindle? — 12. What is hemp, and what is made out of it? — 13. What is the silkworm like? — 14. How does it develop? — 15. What does the grub live upon? —

16. What is the name of the envelope that the grub surrounds itself with? — 17. How long is the thread of the cocoon? — 18. How is cloth obtained from the flax, cotton, wool and silk yarn? — 19. What is the name of the machine used for weaving? — 20. How are the threads arranged? — 21. What is the warp — the woof? — 22. What material is woven from flax? — from cotton? — from wool? — 23. What garments are made of linen? — of cloth? — of silk and velvet? — 24. What is body-linen? — 25. What do we call a woman who makes up linen? — 26. What do we call the men who only work in woollen cloth? — 27. What is the material of our foot-gear? — 28. From what animals do we obtain leather? — 29. How is leather prepared? — 30. What are the shoe-makers tools? — 31. What is the saying about the cobbler and his last? — 32. How do we make our clothing warm in winter? — 33. What animals furnish the costliest (most costly) fur? — 34. Where do these animals live? — 35. What is the name of the tradesman who makes up the fur? — 36. What sort of garments does he make?

EXPLANATIONS

1. "Brownish" = "rather brown" — 2. "drying firm" is not the same as drying "firmly", which might at first sight appear to be the correct grammar. "Drying *firm*" implies that the *fibre* dries into a firm *substance*, and it is the latter, though only elliptically indicated, that is qualified by the adjective, and not the verb "drying", which would require the adverb. — 3. "the commencement of our era" the Birth of Christ. the Year of our Lord *Anno Domini* abbreviated A. D. — 4. "longitudinal", pronounced "longtitudinal"; likewise, "longitude" = "longtitude". In "Arctic", a letter is not added but missed out; "Artic"

WRITTEN EXERCISE.

1. State the processes involved in the production of your pocket-handkerchief. — 2. Describe the silkworm and its

phases. — 3. Give an account of a visit to the shoemaker's workshop

SYNTAX AND DICTION

1. Name the second verb in the first sentence. — 2. Paraphrase the last sentence of the second para., so as to dispense with the first "for" — 3 "The flowers are yellow or scarlet", break up the sentence which finishes the para into three. — 4. Put the phrase "the wool of the sheep" into the form of the "Saxon genitive" Give examples of phrases in which this is impracticable (Συμπράξαι Ἀγαθῶν -ων οὐκ ἐστὶν) — 5 "retaining as it does", parse this phrase — 6 What adjectives admit of a comparative and superlative without the help of "more" and "most"? — 7. "and the fibre reeled off", name the ellipsis here — 8 "and render it tough", name the ellipsis here — 9 "or merely trims", name the ellipsis

CONINGSBY IN MANCHESTER

He had travelled the whole day through the great district of labour, his mind excited by strange sights and, at length, wearied by their multiplication. He had passed over the plains where iron and coal supersede turf and corn, dingy as the entrance of Hades, and flaming with furnaces; and now he was among illumined factories, with more windows than Italian palaces, and smoking chimneys taller than Egyptian obelisks.

He entered chambers vaster than are told of in Arabian fable, and peopled with inhabitants more wondrous than Afrite or Peri.

Nor should the weaving room be forgotten, where a thousand or fifteen hundred girls may be observed in their coral necklaces, working like Penelope in the daytime. And the cotton you have observed in its rude state, that you have seen the silent spinner change into thread,

and the bustling weaver convert into cloth, you may now watch as in a moment it is tinted with beautiful colours, or printed with fanciful patterns.

BENJAMIN DISRAELI, 1804—1881, *Coningsby*

CONVERSATIONAL EXERCISE.

1. What is the common name for the district that Coningsby travelled through? — 2 Do you know of any other land in which they have a "Black Country"? — 3 Have you ever heard of "the Industrial Revolution"? — 4 In what country did it first set in? — 5 What other countries have followed suit? — 6 What has been its effect upon the agricultural population? — 7 Is it true that it has taken the poetry out of life? — 8 Have you ever read *McAndrew's Hymn* by Rudyard Kipling? If you have, you will know better — 9 Is there any overwhelming impression the author has omitted to notice? — 10 Then you have never been in the weaving-room of a cotton-factory, or you would never forget the *noise*, which is so great that you can only speak by signs

SYNTAX AND DICTION

1 "The great district of labour", could the Saxon genitive be employed here? Would it make a difference if it were not prose but verse? — 2 In what connexion does one never say "one thousand five hundred" but always "fifteen hundred"? — What is the date of the Battle of Hastings? — 3 Paraphrase the final sentence

SHOPS IN SCOTLAND YARD.

The tailor *exhibits* in his window the pattern of a foreign-looking brown surtout, with silk buttons, a fur collar, and fur cuffs. He wears a stripe down the outside of each leg of his trousers, and we have detected his assistants in the act of sitting on the shop-board in the same uniform.

At the other side of the little row of houses a bootmaker has established himself in a brick box, with the additional

innovation of a second floor; and here he exposes for sale boots — real Wellington boots. It was but *the other day* that a dressmaker opened another little box in the middle of the row; and when we thought that the spirit of change could produce no alteration beyond that, a jeweller appeared, and not content with exposing gilt rings and copper bracelets out of number, put up an announcement, which still sticks in his window, that “ladies’ ears may be pierced within”. The dressmaker employs a young lady who wears pockets in her apron, and the tailor informs the public that gentlemen may have their own materials made up.

CHARLES DICKENS, *Sketches by Boz*

EXPLANATIONS

1. “Scotland Yard” is best known as the head quarters of the London Police. — 2. “exhibits” etc., tailors are proverbially “overdressed”, as the saying is. — 3. “the other day” = a day or two ago. — 4. “brick box”, the ordinary type of English street house is known as the “box house”, because it presents a mere plain front, without any architectural features, and with mere openings for door and windows. Strange to say, these houses (derived from Holland) frequently possess rich architectural interiors. — 5. “their own materials made up”, that is to say, he is not a “merchant tailor”, who furnishes the material as well as the work, and who only makes up the materials purchased from his own store.

CHAPTER IV: BUILDING-MATERIALS.

VOCABULARY.

I STONE

Building-Stone, Paving-Stone.

1. The Rock, — 2 the Geological Formation, — 3. the Mineral Character Sandstone, Limestone, Marble, Slate, Granite.

Shapes the rough Block, the hewn or squared Stone, the stone Slab, the Stone plate.

Buildings: my parents' house, the Emperor's palace, the shepherd's hut (cabin, hovel).

4. The (stone-) Quarry, — 5. the Quarryman, — 6. the Slate-quarry, — 7. the Slater, — 8. the Shaft, — 9 the Miner.

Implements and tools: the Spade, the Pick (pick-axe), Crow-bar, blasting-implements, — the Jumper, the Fuse, the Charge (dynamite)

Processes. "jumping" the holes for the charges (of dynamite), quarrying portions off the rock (5), cleaving into slabs (5), "getting" (coal, etc), transporting, working up.

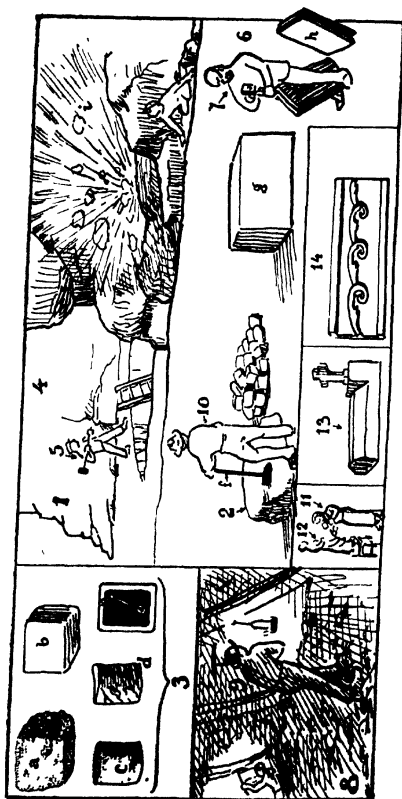
10. The Stone-Mason, Stone-Cutter, — 11. the Sculptor; (the sculptor is an Artist), — 12. the Stone-Breaker.

Art production, Works of Art.

12. The Statue, — 13. the Funeral Monument, Gravestone, — 14. Stone Carving and Ornamentation.

Properties: immortal (of classic works), *in situ* (of discoveries in excavations), injurious (of the stone-worker's occupation).

Implements: the Mallet, the Chisel.



II CLAY

Bricks, Tiles (baked), Ornaments (terra cotta), Vessels and Pottery, (Faience, Majolica).

Processes moulding, firing, bricklaying, tiling.

Dust (of Ages). Antiquity, Dark Ages, Middle-Ages (mediæval), Modern time

III LIME

Quicklime — Cement — Carbonic Acid gas — the Lime-kiln — the Lime-burner

Processes and uses joining — securing — fixing — solidifying — slaking — white-washing.

READING EXERCISE

Our houses are built of stone or brick and roofed with slates or tiles. The streets are also paved with stone, or else "macadamized" that is "metalled" with broken stone, such as the stone-breaker furnishes.

The stone for building and road-making is got by quarrying the rock. Some rocks can be quarried by the help of the crow-bar, others require blasting with explosives. The quarry-man's work is nearly as dangerous as the miner's, getting coal in deep shafts. Breathing air full of stone-dust is also injurious to the lungs.

Besides the slate used for roofing, the kinds of stone most used are sandstone, limestone, marble (a kind of limestone) and granite. The last-named forms whole mountain ranges. Granite is largely used for the steps of stairs, on account of its great hardness. Marble is prized for its beautiful colour or grain. Parian marble was the material of the antique statues, that of Carrara is chiefly used at present.

Stone-masons and sculptors are the workers in stone. The former are artisans, who hew the rough blocks into shape,

and make grave-stones and facings for houses and public buildings. Sculptors are artists, who chisel the most exquisite works out of stone and marble. The names of such men as Pheidias, the creator of the Olympian Zeus, and of Michael Angelo, the author of the "Moses" are immortal.

Is the slate-quarries a stone is obtained which is capable of being readily split into thin plates. These harden on exposure, and are used for roofing houses. They are lighter and keep cleaner than tiles. They also furnish the material for school-slates.

Bricks are more extensively used for building than either stone or wood. They are moulded out of clay, and, except in very dry countries like Egypt, are baked to render them hard and waterproof. The clay for bricks is strictly speaking a *loam*, that is, it contains a proportion of sand, while that required for pottery must be pure clay. The product is harder and finer, the finest of all, the clay of felspar, which furnishes porcelain ("China", after the original source).

Bricks, tiles and stone are laid in mortar or cement, which hold them in position and become as hard as the stone itself.

Mortar is a mixture of lime, sand and water. Lime is obtained from limestone by heat. Limestone is carbonate of lime, containing a large proportion of carbonic acid and water. 100 parts of the stone contain 56 parts of lime and 44 of the acid and water. The acid-gas and water are driven out of the combination by burning the stone in great lime-kilns, in which alternate layers of coal and lime are arranged. The product is pure lime, free of acid, and is called *quicklime*, on account of its caustic properties. It is very dangerous to get it in the eye, as may happen when it is being slaked, *i. e.* having water added. For the quicklime has so great an affinity for water that in slaking and taking up the water the burning had driven out, it fizzes and scatters particles in the air. Simply mixed with water, it makes whitewash.

Cement is a so-called "hydraulic" lime which hardens in taking up water. It occurs in nature in a few places, such as Portland, whence the name, but is obtained artificially by mixing burnt (calcined) lime and calcined clay. It becomes as hard as stone.

EXPLANATIONS.

1. "Macadamized"; so called after John Mac Adam, a Scotchman who introduced the method of hardening the surface of roads by means of broken stone, about 1820. The method soon came into general use. — 2. "quicklime"; quick = live. — 3. "*l. e.*" = *id est* = that is. Other common abbreviations from the Latin are: *e. g.* = *exempli gratiâ* = for example (or instance), *viz.* = *videlicet* = namely, (or "to wit").

CONVERSATIONAL EXERCISE

1. What do you call a house that is arranged for living in? — 2 What is a palace? — a hut? — 3. What are houses built of? — 4 What are houses roofed with? — 5 What are streets paved with? — Who was Mac Adam? — 6. What are the principal kinds of stone? — 7 What is limestone used for? — 8 For what is granite used? — 9 What are the properties of slate? — 10 Where does the best marble come from? (old form: "whence cometh the best" etc.?) — 11. What is a stone-quarry? — 12 What are the men called who work in a quarry? — 13 What do you call the artisans who work up the rough blocks of stone? — 14 Are sculptors artisans (tradesmen)? — 15. What are bricks and tiles made of? — 16 How are bricks made? — 17. What is made out of clay? — 18. What is quicklime? — 19. How is lime slaked? — 20. What is cement? — 21. What are the components of mortar? — of artificial cement? — of porcelain?

WRITTEN EXERCISE.

1. Describe the work in a quarry (but be sure you go and see it first!) — 2. Describe the varieties of stone and their uses.

A HOUSE.

The house *adjoining* ours on the left hand was inhabited; and there was a *neatly* written bill in the parlour

window *intimating* that lodgings for a single gentleman were to be let within. It was a neat, *dull* little house, on the shady side of the way, with new, narrow floor-cloth in the passage, and new, narrow stair-carpets up to the first floor. The paper was new, and the paint was new; and all three, paper, paint, and furniture, bespoke the limited means of the tenant. There was a little red and black carpet in the drawing-room, with a border of flooring all the way round; a few stained chairs and a *pembroke* table. A pink shell was displayed on each of the little sideboards, which, with the addition of a tea-tray and caddy, a few more shells on the mantel-piece, and three peacock's feathers tastefully arranged above them, completed the decorative furniture of the apartment.

This was the room destined for the reception of the single gentleman during the day, and a little back room on the same floor was assigned as his sleeping apartment by night.

The bill had not been long in the window, when a stout, good-humoured-looking gentleman, of about *five-and-thirty*, appeared as a candidate for the tenancy. Terms were soon arranged, for the bill was taken down immediately after his first visit.

CHARLES DICKENS (1812-1870, *Sketches by Boz*).

EXPLANATIONS.

1. "adjoining" = immediately neighbouring. — 2. "neatly"; the term implies *soin*. — 3. "intimating"; declaring without undue insistence, like that of a placard. — 4. "dull" = prosy, deficient in contrasts and liveliness. — 5. "pem-

broke"; originally Pembroke, after the place of that name, but when such an article becomes universal, it is written with a small letter, as in the case of the "brougham", a two-seated covered carriage devised by Lord Brougham. — 6. "five-and-thirty", more modern is "thirty-five" (p. 10).

SYNTAX AND DICTION

1. Parse the word "ours" in the first sentence — 2 "was assigned as", supply the ellipsis in this phrase.

A VISIT TO THE MARBLE-QUARRIES AT CARRARA.

In good time we got some ponies, and went out to see the marble quarries. The quarries, or "caves", as they call them there, are so many openings, high up in the hills, where they blast and quarry marble.

As you toil and *clamber* up one of these steep gorges, you hear, every now and then, echoing among the hills, in a low tone, a warning bugle, a signal for the miners to withdraw. Then there is a thundering and echoing from hill to hill, and perhaps a splashing up of great fragments of rock into the air; and *on* you toil again until some other bugle sounds in a new direction, and you stop directly, lest you should come within the range of the new explosion.

There were numbers of men, working high up in these hills — on the sides — clearing away, and sending down the broken masses of stone and earth, to make way for the blocks of marble that had been discovered. *These came rolling down* from unseen hands into the narrow valley.

CHARLES DICKENS (*Pictures from Italy*)

EXPLANATIONS

1. "clamber up"; climb with difficulty. — 2. "on you toil", *on* = *further*; the inverted order emphasises the idea of further. — 3. "came rolling"; an example of the pure "durative" (see pp 17, 21, 45, 57, 83).

CONVERSATIONAL EXERCISE

1 What form of locomotion did the travellers use? (is the above phrase good?) Why should I not simply say "How did they go?" Why should I not "call a spade a spade"? Do you know the meaning of this common saying? What is the antithesis in mind? I might call the spade "an implement of agricultural activity", and so might Dr Johnson have done, whose diction was the model a century ago. A reaction from this stilted Latinate style has set in. — 2 Describe what the travellers saw on the hill

CHAPTER V: THE GARDEN AND ORCHARD.

VOCABULARY

PLATE I.

- | | |
|-------------------|------------------------|
| 1. Lettuce, | 7. the Leek, |
| 2. Salad, | 8. the Swedish Turnip, |
| 3. Endive, | 9. the Pumpkin, |
| 4. Spinach, | 10. the Onion, |
| 5. the Artichoke, | 11. the Tomato, |
| 6. Celery, | 12. Turnip-Cabbage, |
| 13. Parsley. | |

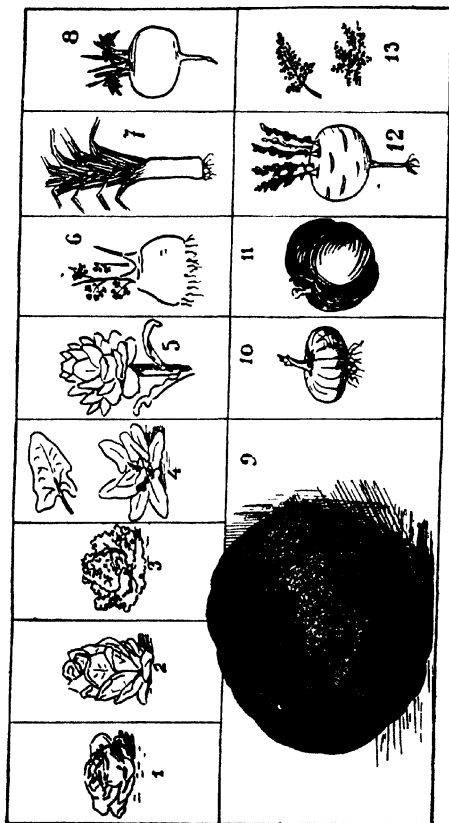




PLATE II

- | | |
|--------------------|----------------|
| 1. the Melon, | 3 the Quince, |
| 2. the Gooseberry, | 4. the Almond, |
| 5. the Chestnut. | |



the Spade or Shovel,



the Watering-can.

The *Gardener* digs the earth (ground) and plants the Vegetables.

He waters the plants with the Watering-can.

Peas and Beans are enclosed in a pod.

Apples and Pears have an inner Core, with Seeds.

Nuts have a Shell.

A *Wild Fruit-tree* is one that has grown from seed.

In order to make it bear good fruit, it needs to be *grafted* with a shoot from a garden tree.

In order to keep the young tree straight, it has to be bound to a Stake.

In Spring, trees and shrubs *bud*; that is, they get young shoots, out of which leaves or blossoms develop.

Stewed fruit is more wholesome than raw. Boiled with sugar, it makes Jam (Marmelade) or Preserve.

READING EXERCISE.

Our neighbour Mr. Menzies (pron. Minjees) took me into his garden the other day. 'He is not a gardener by trade

(or profession, a regular gardener), but fruit and vegetable-growing are the hobbies to which he devotes his spare time (leisure) You frequently find him with spade or watering-can in hand, as he turns over the beds or waters the plants

We took the *kitchen-garden* first It occupies a considerable space. He grows vegetables of every kind In spring the young plants have to be covered in order to shelter them from frost Radishes are the earliest vegetable the garden furnishes. Then come turnips, parsnips, kohlrabi and onions.

Summer brings artichokes, lettuce and spinach, and the tomato, which makes such good sauce, begins to redden. Leeks and celery develop their pale stalks, and great pumpkins appear among the broad leaves of their vines. In one corner the various salads are grown, and next to them a bed of parsley Vegetables are most important articles of diet, not so nourishing, perhaps, as *meat*, but certainly more digestible — *pace* the Vegetarian

The Fruit-garden or Orchard is separated from the Vegetable-garden by a low wall

When I expressed my surprise at the wealth and beauty of this plot, Mr Menzies said "You are astonished, are you not? But do not fancy that these results are obtained without an infinity of *pains* It is not sufficient to plant a tree and leave it to itself It would run wild and bear scanty and inferior fruit First you have to look after the soil, so that the roots may flourish. Then comes the grafting with a twig of the cultivated variety you desire, and even then, you have to prune the wood of the tree from year to year, so that its strength may go into fruit and not into wood"

It was the month of May, and the fruit-trees were in full bloom. Many were white all over as if covered with snow; others were pink, and the air was filled with their perfume

Later on, fruit will occupy the place of the blossoms, and ripen by degrees until autumn first the cherries, gooseberries and currants, then plums, apricots, pears, apples and peaches; last of all, grapes and nuts.

EXPLANATIONS

1. Note the order of the words in the first sentence; In the German original, it is as follows: "The other day

took me Mr. X. our neighbour with (him) his garden into.” The English order is practicable in German, but not *vice versa* (the Continental pronunciation of the ancient languages has now made so much way that the barbarous English mutilation of the sounds may be disregarded). — 2. Kitchen-garden; because it furnishes materials for the kitchen, as opposed to the Flower-garden, which serves the drawing-room and dining-room, etc. — 3 “meat”; flesh, when required for food, is not spoken of as such, but as meat. Similarly, “meat” cannot be used for living flesh. — 4. “*pace*” Numerous Latin “tags” are in every-day use. — 5. “pains”, merely in the sense of “trouble”, effort, or exertion.

CONVERSATIONAL EXERCISE

1. What do you call a garden chiefly devoted to vegetables? — to Fruit? — 2 What is salad prepared with? — What is Jam made of? — 3 What do you call apples and plums when cooked? — 4 What does the gardener do when there is little rain and the soil gets dry? — 5. With what does he dig (turn over) the earth? — 6 What does he use for watering the plants? — 7 What is the usual colour of unripe fruits? — 8 What is the colour of ripe tomatoes? — of ripe cherries? — of plums? — 9 Tell me the names of the various fruit-trees — 10 At what time of year do cherries ripen? — and apples? — nuts? — grapes? — 11. What do you call a wild fruit-tree? (apple, “crab”-apple) — 12. What kind of fruit do such bear? — 13 What is the nature of grafting? — 14. What are peas and beans enclosed in? — 15. What is in the middle of cherries, plums, apricots and peaches?

SYNTAX AND DICTION.

1. “he grows vegetables”; the intransitive verb used as transitive Can you furnish further examples, and of the modern tendency to make verbs of nouns *e. g.* to “wire” or to “cable”?

WRITTEN EXERCISE.

1. If you had a kitchen-garden of your own, what vegetables would you raise? — 2. Describe a vegetable-farm in spring. — 3. Describe a visit to the vegetable market, preferably from your own observation. — 4. Describe the fruit-market — 5 Describe the work of the gardener.

OUR GARDENER.

The gardener does not love to talk,
He makes me keep the gravel-walk;
And when he puts his tools away,
He locks the door and takes the key.

Away behind the currant-row,
Where no one else but cook may go,
Far in the plots, I see him dig,
Old and serious, brown and big.

He digs the flowers, green and blue,
Nor wishes to be spoken to.
He digs the flowers and cuts the hay,
And never seems to want to play.

Silly gardener! summer goes,
And winter comes with pinching toes,
When in the garden bare and brown
You must lay your barrow down.

Well now, and while the summer stays,
To profit by these golden days,
O how much wiser you would be
To play at Indian wars with me!

ROBERT LOUIS STEVENSON, *A Child's Garden of Verses*

VINES.

March 26, Thursday.

We travel towards the mountains, and *begin* to enter the valleys of the Alps. The country *becomes covered* again with verdure and cultivation, and white chateaux and scattered cottages among woods of old oak and walnut trees. The vines are here peculiarly picturesque; they are trellised upon immense stakes, and the trunks of them are moss-covered and hoary with age. Unlike the French vines, which creep lowly on the ground, they form rows of interlaced bowers, which, when the leaves are green and the red grapes *are hanging* among those hoary branches, will afford a delightful shadow to those who sit upon the moss underneath. The vines are sometimes planted in the open fields, and sometimes among lofty orchards of apple and pear trees, the twigs of which *are just becoming purple* with the bursting blossoms.

PERCY BYSSHE SHELLEY, 1792—1822, *Journal*

EXPLANATIONS

1. Note the use of the "durative" form in the underlined passages. A writer of the present day would probably have said "we are travelling . . and beginning", because this action is in process at the time of writing. "The red grapes are hanging"; here the durative-proper come in, as there is no indication of the moment of speaking, but of an action which is prolonged. But in "just becoming purple" we have the typical modern durative, for an action proceeding at the time of speaking or writing. —
2. Shelley and Byron were among the first to discover the charm of the Alps.

CHAPTER VI: BEVERAGES.

VOCABULARY.

Thirst is the feeling that makes us *drink*. We drink in order to *quench* our thirst, or, as we say, to *refresh* ourselves.

Even the strongest *liquors* contain more *water* than *alcohol*, and but for that, would not *relieve* thirst. It is because they relieve thirst so little, that we are apt to take too much, both out of thirst and for the sake of the pleasant taste and the exhilaration and stimulation the alcohol produces.

Taking too much beer, wine or spirits makes one drunk (or intoxicated). In this condition one does not know what one is saying or doing, one cannot walk straight, but staggers. When the Englishman is drunk, he says "shpeak" for *speak* etc., and this is one reason why he is reluctant to say "schprechen" for *sprechen* when he is sober. He has, however, the millions of Hanover, and other districts of the north to *keep him in countenance*. A person who habitually gets drunk is called a *drunkard*.

1. THE PREPARATION OF WINE (fig. 1):

After the *grapes* have been gathered, they are broken up by treading or by machinery (1) and have the juice squeezed out in a *wine-press* (2). The juice is put in a *vat* (3) in which it *ferments*, i. e., its sugar is converted into alcohol by means of the natural yeast. When the alcoholic fermentation is complete, the liquor is drawn off into casks (4) and closed air-tight with a bung (5), so that the acetic fermentation may not set in and turn the

Fig I.

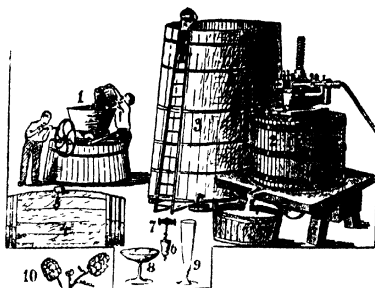


Fig II (Hops)

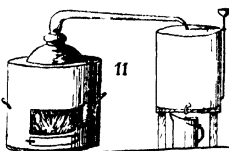


Fig III

wine sour *i. e.*, into *vinegar*. Later on, the wine is filled into bottles and securely corked. The *cork* (6) is drawn with a *cork-screw* (7). Wine that effervesces in the glass (8—9) when opened, is called “sparkling” wine.

2. THE PREPARATION OF BEER (fig. II):

Beer is prepared from malt, which is obtained from barley. The grain is spread out in warm barns and watered to make it germinate. This has the effect of converting the starch of the grain into sugar, which in turn serves as the basis for the fermentation promoted by the added

yeast that converts the sugar into alcohol. In order to extract the sugar of malt, the latter is boiled in cauldrons with hops to make it keep better and to give the bitter flavour. Then the liquor (called the "wort") is filled into vats, like the wine, to ferment, and when it has reached the right stage, stored in casks. It is also bottled.

EXPLANATIONS.

1. "Liquors"; literally fluids; but specialized for beverages, especially alcoholic. — 2. "Keep him in countenance" = keep him company.

THE MANUFACTURE OF SPIRITS (fig. III):

Wine or fermented fruit-juice is distilled in a retort (still, 11) and the vapour of alcohol and water condensed in a "worm" cooled outside by water. The spirit thus obtained from wine is called brandy. From a wort of barley-malt a spirit is distilled which is called whisky. When such a spirit is distilled again, we obtain nearly pure alcohol, or spirits of wine. The potato also serves for making spirits.

READING EXERCISE

It is the end of September. The vine-stocks are heavy with ripe grapes, and the harvest can begin. The grapes (vine-trusses) are cut off and conveyed to the crushing machines, where a proportion of the juice is collected. Then the mass is placed in the wine-press, where the last drop is squeezed out. The residues or draff are fed to cattle or put to ferment, when spirit may be distilled from them. The juice pressed from the grapes is put in a great vat to ferment; in a few days it has turned into wine. But the wine is still muddy, and must settle, to become clear, for it is full of husks and grape-seeds. It is filled into large casks to settle, and closed tight. After the wine has settled and cleared it is fit to

drink. It is mostly filled into bottles which are closed with corks.

The picking of the hops falls in the same season as the gathering of the grapes

Liqueurs are prepared from spirit-of-wine with the addition of sugar and a little water, besides aromatic herbs of various kinds. The preparation of many is a secret.

Perfumes (or scents) are prepared by distilling spirit-of-wine with the leaves of roses, etc. But not all scents can withstand heat. In such cases, *e. g.* violets, the flowers are pounded with pure lard, and the essential oils extracted from the lard with cold alcohol.

CONVERSATIONAL EXERCISE.

1. What is the desire to drink called? — 2. When it is hot, what do we drink for the sake of? — 3. What becomes of our thirst when we drink? — 4. What do we call the fluids that we drink? — 5. Fermented grape-juice furnishes what? — 6. How is the juice procured? — 7. In what is the juice fermented? — 8. What do you obtain by distilling wine? — 9. What is a person called who drinks immoderately? — 10. What is produced by fermentation? — 11. In what sort of vessels are wine and beer stored? — 12. What is the use of the bung? — 13. What is malt? — 14. What is sparkling wine? — 15. What is vinegar?

SYNTAX AND DICTION.

1. Observe the great prevalence of the passive voice in the above descriptions. What would you have to supply, in order to express yourself in the active voice? Would this be possible in every instance? — 2. Turn various sentences into the active form.

WRITTEN EXERCISE.

1. Describe the processes through which the grape passes.
— 2. Describe a visit to a brewery.

STIMULATION.

Even *total abstainers* admit that alcoholic beverages may rightly be used for medicinal purposes; and their

admission, consistently interpreted, implies that, as above contended, stimulants in general may properly be employed, not only where positive illness exists, but where there is inability to cope with the requirements of life. For if a very conspicuous departure from the normal state may often be best treated by brandy or wine, it cannot well be denied that a less conspicuous departure, occurring perhaps daily, may be similarly treated. Constitutional debility, or the debility which comes with advancing years, may, like the debility of an invalid, be advantageously met by temporarily raising the power of the system at times when it has to do work conducive to restoration — that is, when food has to be digested, and sometimes when sleep has to be obtained. But there hence results a defence only for such uses of stimulants as aid the system in repairing itself. . . . A stimulant, alcoholic or other, is neither tissue-food nor heat-food nor force-food. It simply affects the rate of molecular change — exalting it and then, under ordinary circumstances, if taken in considerable quantities, depressing it. Now matters which can be used neither for building up the body nor as stores of force, do not increase the sum of vital manifestations, but only alter the distribution of them. And since, in a being fully fitted for the life it has to lead, the functions are already adjusted to the requirements, it does not seem that any advantage can be obtained by altering the established balance.

One exception only should be made. Stimulants may be taken with advantage when the monotony of ordinary life is now and then broken by festive entertainments . . . Hence it happens that social meetings at which, along with

mental exhilaration, there goes the taking of abundant and varied food, and wine even in large quantity, often prove highly salutary — are not followed by injurious reactions but leave behind invigoration. Such means used for such ends, however, must be used *but* occasionally: if often repeated, they defeat themselves.

HERBERT SPENCER, 1820–1903, *The Principles of Ethics*, §§ 215–217.

EXPLANATIONS

1. “total abstainers”; = “tee-totallers” (nothing to do with *tea*, but a purely onomatopoeic reduplication ~~an~~ intensification). — 2 Observe the length of the first sentence. Break it up into two or three. — 3. “but”; in the sense of *only*.

CHAPTER VII: FOOD.

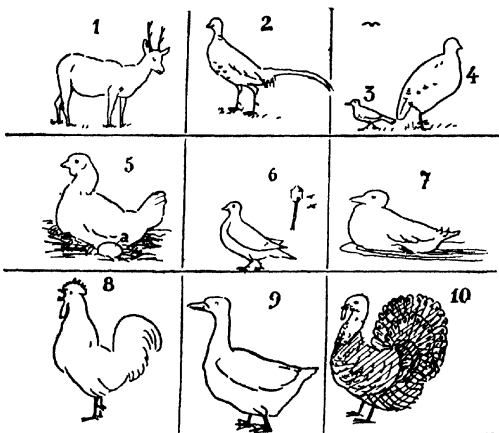
Bread, “the staff of life” “Meat and Drink” = solid and fluid nourishment. “Meat” not originally in the sense of *flesh*, as at present. To deal with Bread would lead too far, as it would involve a review of agriculture at large, which is too vast a subject We therefore pass to varieties of animal food which can be illustrated upon a lesser scale.

I. Game, Poultry, Sea and River Fish and Shell Fish.

VOCABULARY.

1. Roe-deer, 2. Pheasant, 3. the Lark, 4. the Partridge.

To get (or “bag”) the *game*, it has to be *hunted* (chased, stalked). The *Hunter* (sportsman) carries a *gun*, with which he *shoots*.



II. Poultry.

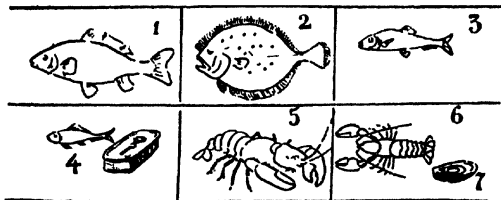
5. the Hen,
a) the Egg,
6. the Pigeon,
7. the Duck,

8. the Cock,
9. the Goose,
10. the Turkey.

III. Fish.

1. the Carp,
2. the Turbot,

3. the Herring,
4. the Sardine.



Fish are caught with a *net* or with a *hook and line*, with or without a *rod*. The hook is *baited* with a worm, etc., or is disguised with an artificial fly.

IV. Shellfish.

- | | |
|-----------------|----------------|
| 5. the Lobster, | 7. the Oyster. |
| 6. the Crab, | |

READING EXERCISE

The meat that comes to table at our meals is in part "butcher's meat" Poultry we get from the farm, or we keep fowls ourselves. The meat is more delicate, especially the white meat.

But the woods and fields also contribute a share (*game*), and so do rivers, lakes and the sea.

Autumn is the season when the sportsman sallies forth with his gun or fowling-piece over his shoulder and his dog in the leash. He roams through woods and fields, and returns with his "bag" of game — hares, rabbits, partridges, and occasionally a roe. In England there is such a dish as "lark-pie", but it is rightly regarded as vandalism to kill the lark.

The patient angler sits by the banks of the rivers or the gunwale of his boat and waits for a "bite". One of our finest freshwater fish is the carp, others are the pike and



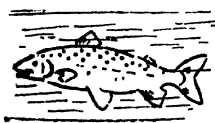
Tunny



Haddock



Pike.



Trout.

the trout The salmon and the eel divide their life between fresh and salt water

The most important sea-fish are the herring, cod, haddock, turbot, tunny and others

The shallows of the rocky coast are the habitat of various shellfish

CONVERSATIONAL EXERCISE

1. What are the names of the wild animals we kill for food? — 2 What wild animals are found in your country? — 3. With what is the game killed? — 4 What do you call the man who kills the game? — 5 Which of our domestic fowls can swim best? — 6 What colour is the head of a turkey? — 7. What does the hen furnish? — 8 How does the fisherman set to work? — 9 With what does he bait his hook? — 10. What is the colour of the crab after it is boiled? — 11 Name another creature of the crab-family?

A VILLAGE OF GOLD-DIGGERS IN AUSTRALIA.

There is a crowd of men at an open *bar*, drinking. It is but a plank supported on two barrels, and across this improvised *counter* the brandy-bottle and glasses are eagerly filled. A couple of old boxes in front serve for seats, while a piece of canvas, *rigged* on two poles, shades off the fierce sun Many a large fortune has been made at a rude bar of this sort. For too many of the diggers, though they work like horses, spend like asses. Here, again, in the long main street of tents, where the shafts are often uncomfortably close to the road, the tradesmen are doing a *roaring* business. Stalwart men with stout appetites are laying in their stores of grocery, buying pounds of flour, sugar and butter, meat and bread in great quantities. The digger thrusts his parcels indiscriminately into the breast of his dirty *jumper*, a thick shirt, and away

he goes, stuffed with groceries, and perhaps a leg of mutton over his shoulder.

R SMILES, *Round the World*

EXPLANATIONS

1. "bar"; 'originally the breast-high barrier that served the "bar-man" or "bar-maid" as a bulwark against the tipsy customers in the tap-room, often the scene of disorderly proceedings. The worst feature of the (standing) bar is the gulping down of the drinks which it favours. And the drinks are according: "cock-tails" and other inventions, which are not designed for sipping but only for swallowing right off. The "bar" favours the most brutal form of drinking, especially of "neat" (undiluted) spirits. — 2 "counter" the shop-table, behind which the shop-people stand when serving customers. "To pay on the nail"; from the nail driven into the face of the counter, upon which to ring the coins, to test their genuineness, and hence to pay on the spot — to pay cash — 3 "roaring" = flourishing. — 4. "jumper"; chiefly said of the sailor's blouse.

COOKING.

"Evelyn "

"Yes, father."

"You are *stopping* to night?"

"Yes, but I can't stop to speak with you now — I'm busy with Agnes."

She was deep in discussion with Agnes regarding the sole. Agnes thought she knew how to prepare it with bread-crumbs, but both were equally uncertain how the *melted butter* was to be made. There was a cookery-book next door. It seemed to Evelyn that she had never seen a finer sole, so fat and firm; it really would be a

pity if they did not succeed in making the melted butter. When Agnes came back with the book, Evelyn read out the directions, and was surprized how hard it was to understand. In the end, it was Agnes who explained it to her. The chicken presented some difficulties. It was of an odd size, and Agnes was not sure whether it would take half an hour or three-quarters to cook. Evelyn studied the white bird, felt the cold, clammy flesh, and inclined to forty minutes. Agnes thought that would be *enough* if she could get her oven hot enough. She began by raking out the flues, and Evelyn had to stand back to avoid the soot. She stood, her eyes fixed on the fire, interested in the *draught* and the dissolution of every piece of coal in the flame. It seemed to Evelyn that the fire was drawing beautifully, and she appealed to Agnes, who only seemed fairly satisfied. It was doing *pretty* well, but she had never liked that oven, one was never sure of it. Margaret used to put a piece of paper over the chicken to prevent it burning, but Agnes *said there was* no danger of it burning; the oven could never get hot enough for that. But the oven, as Agnes had said, was a tricky one, and when she took the chicken out to *baste* it, it seemed a little scorched. So Evelyn insisted on a piece of paper. Agnes said that it would delay the cooking of the chicken, and attributed the scorching of the chicken to the quantity of coal which Miss Innes would *keep adding*. If she put any more on she would not be answerable that the chimney would not catch fire. Every seven or eight minutes the chicken was taken out to be basted. The *blue-whitey* look of the flesh which Evelyn had disliked had disappeared; the chicken was

acquiring a rich brown colour which she much admired, and if it had not been for Agnes, who *told her the dinner would be delayed* till eight o'clock, she would have had the chicken out every five minutes, so much did she enjoy pouring the rich, bubbling juice over the plump back. "Father! Father! dinner is ready! I've got a sole and a chicken. The sole is a beauty; Agnes *says she never saw* a fresher one."

GEORGE MOORE, *Edlyn Innes*

Proverb: Too many cooks spoil the broth.

EXPLANATIONS.

1. "stopping", *i. e.*, stopping *here, with us.* — 2. "melted butter", the French say of the English that they have but a single sauce, *viz.*, melted butter. — 3. "enough", pron. "enuff". — 4. "draught", pron. "drâft". — 5. "pretty" = somewhat, rather. — 6. "said there was"; the "oblique narration; substitute the direct narration." — 7. "baste" = to pour fat or gravy over the roast while cooking. — 8. "keep adding"; a good example of the pure durative. — 9. "blue-whitey"; whitey = whitish. — 10. "told her the dinner would be delayed", substitute the direct form. — 11. "says she never saw" ditto.

OH-YOO-JEE-AYTCH!

In English, as you in a moment may see,
The same letters produce different sounds; two or three;
Nay, sometimes, *eight* sounds the same letters express;
Which to foreigners is a most serious distress;
As a Frenchman once found when he tried to explain
His complaint; for the spelling so bothered his brain

That he said to the doctor. "I've got a bad cow";
 When the doctor could only reply by a bow,
 He be-thought him again "I've got a bad coo";
 But the doctor was dumb. Seeing this would not do,
 Again he attempted. "I've got a bad co";
 And he thought that the doctor was terribly slow,
 And exclaimed to himself "*C'est un médecin nigaud.*"
 But he tried it once more. "I have got a bad cuff";
 The doctor lost patience and said in a huff.
 "If thus you go on, I must take myself off."
 "That's it," cried the Frenchman, "I have got a bad
 cough!"

Now the Frenchman was clearly each time in the right,
 For in spelling, "*bough, through, though, rough, cough*"
 do unite..

Besides, for the very same letters we're taught
 The three sounds which occur in "*hough, hiccough and*
bought."

And how could a foreigner possibly tell
 What o-u-g-h were intended to spell?
 Nay even an Englishman would be a fool,
 Who should give for their pronunciation a rule

ISAAC PITMAN (*father of English phonetics*)

EH-EE-IGH-OH-YOO'

The shiftings of English sounds are pleasantly illustrated by an American anecdote. A German emigrated and started business in the land of his adoption. Over his shop he put his name in big letters ABEL. To his surprise, his customers called him "Mr. Ehbel". May as well write it that way, said A. and changed the A to E. But

now they called him "Ihbel"! *In for a penny, in for a pound*, said A, and changed the E to I, supposing that, at any rate, would be the end of it. But then they called him "Ighbel", or, as the bulk of his customers were Irish, "Oibel". That must be the limit, said A. and wrote „Eubel". But now they called him "Yoobel". He had *rung the changes* on four out of the five vowels, and got farther and farther from the mark. So he went back to his A b e l, and let them make of it what they would.

EXPLANATIONS

1. "In for a penny," etc = *wer A sagt, muss B sagen*. —
2. "Rung the changes", an image taken from bell-pealing

The Queen of Hearts,
She made some tarts,
All on a Summer's day

The Knave of Hearts,
He stole those tarts,
And took them *right away*.

The King of Hearts
Called for those tarts
And beat the Knave *full sore*

The Knave of Hearts
Brought back those tarts,
And vowed he'd steal no more.

NURSERY (*Rhyme*)

EXPLANATIONS

1. "All" = just. — 2. "right away"; quite away. "Right now" = just now, esp in America. — 3. "full sore" = very much (*gar sehr*).

REMARKS.

1. "All on etc." about equivalent to the German *und zwar*. — 2. "right away" = *straight away* immediately. — 3 "full sore" = *recht sehr*.

CHAPTER VIII: AT A RESTAURANT.

VOCABULARY.

The Waiters have to serve the Guests (customers). The Meals served are. Breakfast, Lunch, Afternoon-(five-o'clock-) Tea, Dinner and Supper. The meals *answer to* the divisions of the working day. Labouring men still use the Continental hours, with early dinner (11 a. m. (= *ante meridiem*) to 1 p. m. (= *post meridiem*); commonly spoken of as "eh-emm" and "pee-emm"). Those who work at offices, banks, as well as the "*leisured*" class have Lunch in the middle of the day and the principal meal or Dinner at from 6 to 8 in the evening, and when there is company, Supper a few hours later. The former class have a "High-Tea" in the afternoon, *i. e.* a tea with cold meat or cheese and remains of the midday meal, puddings, etc. These classes usually dispense with soup, and have a meat dish or Joint with potatoes and vegetables, for dinner, sometimes (on Sundays) with pudding to follow. The staple of their Breakfast is Bread and Butter and Tea. So also is that of the leisured class, with the option of Coffee, also fried Bacon, Eggs, Sheep's Kidneys, Mutton chops or Cold Meat. Lunch is much the same, but with Beer or Wine in place of tea or coffee. It is often a cold meal. By this system, the day-light is turned to better advantage than by the heavy meal in the middle of the day. The classes who employ it, however, rise much later in the morning.

At an Eating-House (or Restaurant) one calls for the *menu* and orders the Dishes one desires. Likewise with the Liquors. Then one asks for the bill (account), pays it and gives the waiter a "tip".

EXPLANATIONS.

1. "Answer to" = correspond to. — 2. "leisured", having independent means. —

READING EXERCISE.

Guest: What can I have to eat?

Waiter: Here is the *menu*, sir (bill of fare), Beef-tea, Vermicelli Soup, Veal Cutlets, Leg of Mutton, Stewed Beef, Roast Duck.

Guest. Very good, bring me soup, and I shall decide about the rest afterwards

Waiter. What will you have to drink, sir?

Guest: Show me the wine-list

Waiter: Here you are, sir

Guest. A pint of Claret (the English call all light red wines "claret" and all white German wines "hock" from *Hochheimer*)

Waiter. Here, sir

Guest After the soup, bring me a plate of roast mutton.

Waiter: With potatoes?

Guest: Certainly (the English never make a dinner-meal without potatoes)

Waiter: And vegetables? Some Salad, perhaps?

Guest: Yes, Cucumber salad, if you please

Waiter: Very good, sir.

A MENU.

The STAR AND GARTER HOTEL

21 Picadilly.

Table d'hôte from 2/—
Breakfasts, Luncheons and
Dinners to order

Assortment of White and
Red Wines.

Bass' Ale, Lager Beer

Proprietors: Star and Garter Hotel Co Ltd. (Limited).

	s.	d.
Soups.		
Beef tea	—	—
Julienne	—	—
Clear soup	—	—
Fish		
Haddock	—	—
Fresh Salmon	—	—
Sole, fried	—	—
Entrées		
Veal cutlets	—	—
Oyster patés	—	—
Mince collops	—	—
Joints		
Roast Beef	—	—
Boiled Mutton	—	—
Turkey and Ham	—	—
Game		
Partridges	—	—
Jugged Hare	—	—
Vegetables		
Mashed potatoes	—	—
Green peas	—	—
Asparagus	—	—
Seakale	—	—
Celery	—	—
Cauliflower	—	—
Potato chips	—	—
Salads		
Lettuce .	—	—
Cucumber .	—	—
Sweet Dishes		
Custard Pudding	—	—
Omelette .	—	—
Currant Pie .	—	—
Stewed Prunes	—	—
Cheese:		
Cheddar	—	—
Gorgonzola	—	—
Fruit:		
Green Gages	—	—
Plums	—	—
Pears	—	—

CONVERSATIONAL EXERCISE.

1. When you are travelling and in a strange place, where do you take your meals? — 2 What do you call the attendants at a restaurant? — 3 How many meals are there in the day? — 4 What do you call the divisions of a meal? — 5. What guides you in your choice of the courses? — 6 What does the course called "dessert" consist of? — 7 What does one give the waiter who has served one? — 8. What are your favorite dishes?

KITCHEN-RECIPE ROAST BEEF.

Time: a quarter of an hour to each pound of meat. Take a sirloin (rib) of beef that has been properly hung (not too fresh). Make up *a good fire*; spit or hang the joint evenly, at about eighteen inches *from* it. Put a little clarified dripping in the *dripping-pan* and *baste* the joint well every quarter of an hour till about twenty minutes before it is done; then stir the fire and make it clear; sprinkle a little salt, and dredge a little flour over the meat, turn it again till it is brown and frothed. Take it from the spit and put it on a hot dish, and pour over it some good made-gravy, or mix the gravy left at the bottom of the dripping-pan with a little hot water and pour it over it. Garnish with fine scrapings of horse-radish in little heaps. Serve *Yorkshire* Pudding with it on a separate dish. Sauce, horse-radish.

Warr's Model Cookery

EXPLANATIONS.

(N.B. *Recipe*, pronounce "*Reci-pee*," as in other Latin words.)

1 "a good *fire*"; *i. e.*, an open fire of glowing coals. This is the time-honoured practice; but it is largely departed from as being *wasteful*, and is superseded by the baking

of the "joint" in the oven of the cooking-range, which gives an inferior result. The "spit" is an essential accessory of the open-fire roasting. — 2. "dripping-pan"; a semi-circular tin reflector placed before the fire, which both acts as a fire-screen towards the kitchen and focusses the glow of the fire on the meat hanging in its axis, in which the vertical spit revolves on a clock-work "jack". Below is a pan to collect the fat that *drips* from the hot meat, out of the well in the centre of which the gravy is ladled up to "baste" the joint. The joint is "done", when no part of the interior is any longer of the purple colour of raw meat, *i. e.*, uncooked, as is popularly supposed to be English, especially with the Beef-Steak. The raw or half-raw beef-steak is unknown in England. The difficulty is to get the inside cooked without over-cooking and drying up the outside. — 3. "Yorkshire Pudding"; a plain, unsweetened pudding of milk, flour and eggs.

AN INN.

The little inn was one of those uniquely French cottages where you can be supplied at any moment for a franc or two with the best omelette makeable and a glass of pure wine. You must try to forget the quality of your cutlets in appreciation of the "*pommes soufflées*".

"*Sauce béarnaise ou Soubise?*" said the quick, rather grimy little host, who was taking as much interest in these possibilities as madame herself.

"René, rouse yourself! What has come to you, if you pay no attention to the *menu*?"

"What is your speciality?" he questioned. "I never knew a cook, however admirable, who had an equal gift for both."

The caterer laughed good-humouredly. "I will attempt *of my best*," he replied.

The proprietor himself had brought the omelette. Personally also he arrived with two sauce boats, and deposited these on each side of the table.

"Monsieur will decide which is the better," he said.

He could not keep away from his guests. Like a school-boy awaiting the result of an exam., he moved restlessly to and fro. It was a relief when he could take out the dessert.

"You have destroyed," said René to him, "the experience of a lifetime."

MAARTEN MARTENS, *The Woman's Victory*

EXPLANATIONS.

1. "I will attempt *of my best*", here the un-English, French idiom is intentionally cultivated. — 2. "sauce-boats" = tureens, from the boat-like shape. — 3. "exam." School-boys love abbreviations, for which there is at present a perfect rage, e. g. "wait a mo." for *moment*.

PART II.

CHAPTER I: SOCIETY.

A visit to town.

LONDON.

My dear Smith,

You know it has been the wish of my life to see London. *Not that I would* care to be a London boy. We country boys have always looked down on the town boys, especially the Cockney ones; but London is London, all the same. It is quite a world of itself, I heard my father say the other day, and I am sure it would *grow on one*. Regular Londoners are not happy anywhere else. You know the story of the little waif from the slums who was sent out to the country to *get up* his strength after fever, and who, when he was asked how he had liked the country, said it was *beastly*: "Only think, they got the milk from a nasty cow!" Still, I don't suppose I would care to stay here longer than a month or two. I was surprized to find how little (the) Londoners themselves know about London. I have not met a dozen people who have been to the Tower!

We came to Charing-Cross station, and *put up* at a quiet little hotel just round the corner in Craven St. So our sight-seeing began from there. It is delightful to meet the landmarks of the things we read about in

history, such as Charing-Cross itself, one of the crosses erected by Edward I. at the sites where Queen Eleanor's body rested on its way to Westminster Abbey.

I did not think to speak of Westminster so soon, and as I have touched on it, I will say that if you had only a day to spend in London, you should spend it there and there only.

It was disappointing to learn that the present Charing Cross is not the original one, but only an imitation put up in 1863, as the Puritans had done away with all the crosses Edward had erected.

But our first tour was to the East. Not that we began with the great sights, so-called; my father had a much better idea, namely, first to explore the thoroughfares from the tops of omnibuses in all the principal directions. Thus we got ideas of the characters of East-end and West-end, and of the northern and southern districts. And it is so cheap too.

After that, we went chiefly on foot, unless when we had to cover a considerable space before reaching the desired neighbourhood.

I can hardly do more than name the objects of our visits. You will find them better described in any guide-book than I can do it. *By the way, it struck me* how crooked the streets are in the City, compared with the new parts and with the provincial towns (that) I have seen.

We have a good map of London, and in the evenings we plan our tours and trace up the ones we have made. We also have Besant's *London* in the hotel, which is a continual resource.

The Temple was the first place we devoted a morning to, then St. Paul's, the Bank, the Tower, and the Docks. But I see (that) this letter has got so long already with giving you my general impressions, that I must put off writing details of the sights. You must not think we have been satisfied with seeing a thing a single time — just "*doing*" the place, as the the *trippers* call it, but we have visited places again and again, such as Westminster and St. Paul's, where we attend the services, and the National Gallery of pictures, and especially the National Portrait Gallery. It is so interesting to see the originals of the portraits we have in our school-books.

Now, however, *Good-bye* for to-day —

Ever yours

George Jones.

EXPLANATIONS

1. "Not that I would", a phrase difficult to paraphrase or fill up the ellipses of: I would not have you think that, etc. — 2. "grow on"; one would begin to feel the charm of it. — 3. "get up", to give (his strength) time to increase. — 4. "beastly", not an elegant expression, but it would not be a schoolboy's (or even schoolgirl's) letter without it. — 5. "put up"; took up quarters. — 6. „By the way"; while I am speaking. — 7. "it struck me"; it drew my attention. — 8. "doing' a place"; the term used by the people who visit the pyramids, etc., because "everybody" visits them — to whom it is rather a task than a pleasure, owing to want of culture or of intellectual interests. — 9. "trippers"; the people who make "trips" in the above spirit. — 10. "Good-bye";

contraction of "God b' wi' ye", and for that reason often written with a capital.

CONVERSATIONAL EXERCISE

- 1 Why was the boy desirous of seeing London? —
- 2 What did his father say about London? — 3 What did the little Cockney say about the country? — 4 What surprized our correspondent about Londoners? — 5. What is the signification of Charing Cross? — 6. What was our friend's estimation of Westminster Abbey? — 7 What is the best and cheapest way of getting a general idea of a great town? — 8. What objects of interest does the boy allude to in his letter? — 9 What places did he go to see more than once?

THE DOCKS OF LONDON.

Fleet upon fleet, argosy upon argosy. Masts to the right, masts to the left, masts in front, masts yonder above the warehouses, masts in among the streets as steeples appear among roofs, masts across the river hung with drooping half-furled sails, masts afar down thin and attenuated, mere dark straight lines in the distance. They await in stillness the rising of the tide.

It comes, and at the exact moment — foreknown to a second — the gates are opened, and the world of ships moves outwards to the stream. Downwards they drift to the east, some slowly, that have as yet but barely felt the pull of the hawser, others swiftly, and the swifter because their masts cross, one *raking* one way, the other the other, and puzzle the eye to separate their weaving motion and to assign the rigging to the right vessel. White funnels aslant, dark funnels, red funnels, rush between them; white steam curls upwards; there is a hum, a haste, almost a whirl, for the commerce of the day

is crowded into the hour of full tide. These great hulls, these crossing masts a-rake, the intertangled rigging, the background of black barges drifting downwards, the lines and ripple of the water as the sun comes out, if you look too steadily, daze the eyes and cause a sense of giddiness. It is so difficult to realize so much mass — so much bulk — moving so swiftly and in so intertangled a manner; a mighty dance of thousands of tons — gliding, slipping, drifting forwards, yet without apparent effort. Thousands upon thousands of tons go by like the shadows silently, as if the ponderous hulls had no stability or weight; like a dream they float past, solid and yet without reality. It is a giddiness to watch them.

This happens, not on one day only, but at every tide and every day the year through, year after year. The bright summer sun glows upon it; the red sun of the frosty hours of winter looks at it from under the deepening canopy of vapour; the blasts of the autumnal equinox howl over the vast city and whistle shrilly in the rigging; still at every tide the world of ships moves into the river.

RICHARD JEFFERIES (1848—1887), *The Life of the Fields*

EXPLANATIONS

1. The above is a marvel of "word-painting", as it is called. The English have great feeling for landscape, and much of the best prose-poetry of the language — such as that of Ruskin — is devoted to it. It would be a vandalism to attempt to paraphrase such writing, and I accordingly furnish no "Conversational exercise" upon it.
2. "raking"; the slope given to the mast or funnel, partly

for greater rigidity, partly for smart appearance, as is also done in carriage-building.

CONVERSATIONAL EXERCISE.

Explain the nature of a tidal dock.

ELEGY WRITTEN IN A COUNTRY CHURCHYARD

The *curfew* tolls the knell of parting day,
The lowing herd wind slowly o'er the lea,
The plowman homeward *plods* his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds.

Save that, from yonder ivy-mantled tow'r,
The moping owl does to the moon complain
Of such as, wand'ring near her secret bow'r,
Molest her ancient solitary reign.

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mould'ing heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.

* * *

Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear:
Full many a flower is born to blush undeem'd,
And waste its sweetness on the desert air.

Some village-Hampden, that with dauntless breast
 The little tyrant of his fields withstood,
 Some mute inglorious Milton here may rest,
 Some Cromwell guiltless of his country's blood.

* * *

Far from the *madding* crowd's ignoble strife,
 Their sober wishes never learn'd to stray;
 Along the cool sequestered vale of life
 They kept the noiseless *tenor* of their way.

THOMAS GRAY, 1716—1771

EXPLANATIONS

1. "curfew"; from *couvre feu*, the evening bell still rung in many parishes in pursuance of an ordinance of the XI. century, requiring all fires to be put out (covered) at sun-down. — 2. "plods"; to walk wearily with heavy steps, as though wading. In a transferred sense, for unintelligent, though industrious work. — 3. "madding"; distracting, by a poetic licence from *mad*. — 4. "tenor"; settled course.

This celebrated poem has furnished a greater proportion of familiar quotations than any in the English, or perhaps any language. With Gray the reaction begins against the artificiality of the XVIII. century. The most vigorous seconder is Burns, whose position is finely characterized by the living poet William Watson:

A hundred years ere *he* to manhood came
 Song from celestial heights had wandered down,
 Put off her robe of sunlight, dew and flame,
 And donned a modish dress to charm the town.

* * *

The age grew sated with her sterile wit.
 Herself waxed weary on her loveless throne.
 Men felt life's tide, the sweep and surge of it,
 And craved a living voice, a natural tone

* * *

From dewy pastures, uplands sweet with thyme,
 A virgin breeze freshened the jaded day.
 It wafted Collins' lonely vesper-chime,
 It breathed abroad the frugal note of Gray.

* * *

It drooped and fell, and one 'neath northern skies,
 With southern heart, who tilled his father's field,
 Found Poesy a-dying, bade her rise
 And *touch* quick Nature's *hem* and go forth healed.

On life's broad plain the ploughman's conquering share
 Upturned the fallow lands of truth anew,
 And o'er the formal garden's trim parterre
 The peasant's team a ruthless furrow drew.

EXPLANATIONS

1. "he"; namely, Wordsworth, whose grave has inspired the poem. — 2. "touch . . . hem"; see S. Matthew, XI. 20.

Rudyard Kipling, Bernard Shaw and William Watson are the most eminent English writers living, but the last-named has hardly been heard of in Germany.

CHAPTER II: SCHOOL.

The great importance of School — as distinguished from Education deserving the name — in English life is plainest shown by the amount of literature devoted to it; the

periodicals for younger and older boys and girls, and the variety of books, romances and tales of adventure written to its taste. The earliest are those of Maria Edgeworth, in one of which a "barring out" is described; later come Hughes' *Tom Brown's Schooldays*, Eden Philpotts' *Human Boy*, Anstey's *Vice Versâ*, Vachell's *The Hill* and numbers more. The typical British school is a boarding-school, where boys are greatly thrown upon their own resources and have to learn early to hold their own in the little world that the school constitutes, with its unwritten laws, its self-government — the authorities observing a "masterly inactivity" (Sir James Mackintosh) in many respects — its survivals of such older sanctions of social observance, as the duel. The latter recognizes no weapons but the natural ones — the fists — nevertheless the qualities called forth by the ever-present contingency of the challenge to a duly-regulated ordeal of this kind are of the same nature as those of the adult duel. "The Decay of Manners" has become a household word in Britain, and it is not altogether without reason traced to the decay of the duel, which, anachronism as it is, had served to repress the disorderly spirits not yet civilized enough to dispense with brutal checks. To be sure, the system has severe drawbacks, especially when it degenerates into wanton sport, for the gratification of principals and spectators. A good feature is that it works off the rowdy spirit betimes, instead of, as elsewhere, bottling it down, to break out in early manhood. Not that the liability to challenge ends with school; every Briton is liable to "have it out" with "his match" (in age, weight, etc.) at any time. It is not so long ago that a cab-driver challenged a General on the steps of a

fashionable club, and that the General pulled off his coat for the "mill". The regulating influence of the liability to challenge, is, accordingly not quite extinct. A yet more anomalous survival of "private war" is equivalent to the "strike" of the workman, carried out by schoolboys on account of some grievance which the authorities fail to remedy. In the example which follows, the grievance is the appointment of a master whose English is that of a lower social stratum than that of the scholars, a circumstance which emphasizes the truth that the standard of English is not local — not even in respect of the metropolis — but social. A boy is supposed to be writing to another boy.

A BARRING-OUT.

We swore to obey Trelawny and to fortify the Wing Dormitory against siege, to devote every penny of our week's pocket-money to provisions to hold out till we starved. . . . Knowing *jolly well* they would turn the water off the bath-room when the siege started, Trelawny made every *chap* fill his basin and jug the night before; because fresh water is vital to a siege . . . We laid the manifesto on the mat outside the iron door, made everything fast and waited to see what would happen. "We are doing our duty in the interest of the school," said Trelawny, "and whatever happens, we mean well; and if it gets into print, the sympathy of all chaps in *public schools* will be on our side."

A string was lowered from the window of the Wing Dormitory with a notice that any answer to the protest would receive instant attention. . . . Breakfast didn't take more than about five minutes, then there was a tremendous .

knocking at the iron door . . . and Trelawny said it was the summons to a *parley* . . . Anyway it wasn't much of a parley, strictly speaking, because the Doctor spoke first and merely gave us two minutes to be in our places downstairs. "He'll try a blacksmith first," said Forrest; "then when they find they can't do anything with this iron door, he'll send for policemen." But nothing was done, strangely enough, and Trelawny made the chaps lie down and sleep if they could in the afternoon, because he expected a night attack with ladders. . . . The next day seemed frightfully long, especially as nothing was done and no letter was put on the string. "It's always the same," Trelawny said, "when a position is impregnable. I could show you a dozen similar sieges in history. Of course it's the most uninteresting sort of siege when chaps simply sit and see the enemy get to the end of their food-supplies, but they won't do that with us. The *day-boys* will talk and the Doctor will raise heaven and earth to keep it out of the printed papers. I bet he'll tie something to the string tomorrow." . . . Then Bradwell, whose watch it was, called "*cave!*" (*canem*) and came to Trelawny with frightful excitement to say there was a ladder at the head of his window, and a man climbing up. Trelawny was there in an instant and asked in a loud voice what the man wanted. "Hush! you silly fellow, I'm a friend with news from the henemy. The least you can do is to 'ear wot I've got to say." "Good Lord," said Trelawny, "it's Thompson." First Thompson said — "Look 'ere, you Cornish boy, I'm sorry we 'avn't 'it it hoff by any means, and you want me to go, and you've locked yourself and your friends up 'ere as a protest. Now 'ow 'ave I 'urt your feelin's and

wot 'ave I done?" "It's no personal matter, sir." "Ho, well, I ain't proud. I'm quite as ready to learn as to teach, Tell me wot makes you do this, you queer things?" "We don't think you are the right man for Dunston's, sir," said Trelawny, firmly. "Well, but isn't Doctor Dunston the best judge? Anyway, I'm not goin'. You'll 'ave to like me too. I've disobeyed horders by climbing up 'ere now to advise you to give in tomorrow. Measures are in 'and, and the sooner you give in and take your punishment the better." "I regret we cannot comply with your terms, sir," said Trelawny. "I'm not hofferin' any," answered Mr. Thompson. "The parley is ended," said Trelawny. "Hall right," said Mr. Thompson, "I'm afraid you're a hawful little *prig*, Trelawny." I suppose Thompson was better up in tactics than Trelawny. Anyway, he found a weak spot that Trelawny had never thought of, and he ended the siege by half-past seven the following morning. About six, Ashby major (= senior), whose watch it was, reported that the school fire-escape was coming round the corner. "They'll get through the roof!" said Trelawny. "I never thought of that!" In about ten minutes or so the end of an iron bar came through the ceiling, then followed a regular avalanche of plaster and dust. Then came Thompson, Mainwaring (Mannering!) followed, and the gardene and the *sergeant* dropped after them as quick as lightning. "We surrender," said Trelawny. "'Surrender', you little brute," said Mainwaring, who had cut his hand getting the slates off the roof. "You needn't insult a defeated force sir," said Trelawny, keeping his nerve *jolly* well. "We are prepared to pay the penalty of failure, and having meant well, we don't care." But whether we meant well or not,

I know Trelawny got expelled, though Thompson was said to have tried very hard for him. . . . As for Thompson, he staid on, and there wasn't much disgrace for Trelawny, for he got into *Woolwich* ten from the top. . . . Mind you, Thompson is a jolly good sort really, and we know it now; and as I heard my uncle say of somebody else, I don't suppose it's a matter of life and death whether or no a chap puts his h's in the wrong places, if his heart's in the right one.

EDEN PHILPOTTS, *The Human Boy*

The last historic barring-out was the one of the cadets of the Military Academy at Sandhurst, in the middle of the last century. They provisioned and defended the fort on the grounds of the academy, used for purposes of instruction, and owing to the sympathies of the public, the authorities surrendered. The grievance was bad food, and was duly remedied.

EXPLANATIONS

1. "jolly well"; schoolboy slang is the most vigorous of any, and the hardest to translate or paraphrase. "jolly" is here used to intensify the meaning; in another generation it may have dropped out of use in this way. — 2. "chap"; almost the same as "fellow", which is no longer smart enough. — 3. "public schools"; schools possessing a (mostly ancient) foundation, by a king or other notable. As a fact, however, the wealthy classes have a practical monopoly of these schools, the cost of keeping a boy at which varies from 150 to 250 a year. Having been at such a school gives a *cachet* for life, like having belonged to a smart *Korps* in Germany. In order to qualify him for admission, it is usual to send the scholar to a

“preparatory” school for a year or two. The curriculum is humanistic, much like that of the German *Gymnasium*, but not nearly so efficient. — 4. “parley”; an exchange of views between two hostile parties. — 5. “day-boys”; the bulk of the pupils come from a distance and are therefore boarders, but boys of the neighbourhood are allowed to attend as day scholars. Schools of this class are situated in the country or in small towns or on their outskirts. The large schools in towns are day-schools exclusively. — 6. “prig”; a most untranslatable term, the meaning of which must be gathered from Trelawny’s conduct. To make a parade of principles that are not worth speaking of is “priggish”. — 7. “sergeant”; for keeping the boys in order out of school-hours, for their drill, etc., a retired non-commissioned officer is generally entertained — 8. “Woolwich”; the military academy for the Artillery, into which it is much more difficult to gain admission than to Sandhurst for the line and cavalry.

The English universities do not require the candidates for immatriculation to possess certificates of certain attainments at school like the *Abitur* of the *Gymnasium*, etc., but employ an entrance examination of their own. Unlike the German universities, they do not exist for special studies exclusively, but are chiefly occupied with the so-called “Arts”-course, answering about to *Sekunda* and *Prima* of the *Gymnasium*, lasting three to four years. The final examinations confer the degree of B. A., Bachelor of Arts, with more or less distinction according to the attainments of the student. Three years later the degree of M. A., Master of Arts, may be granted upon the mere payment of a fee. The universities abound in

scholarships, fellowships, medals and honors, awarded by severe competitive examinations. On the whole, the men who earn the gold medals are not the ones who love their subject best, but who love gold medals best. Much time is spent upon such futilities as Latin and Greek verses. But a great deal of wholesome sport is practised; the opportunities for acquaintance with men and things are considerable, and to have enjoyed these gives a social *cachet*, which those who can afford the time and expense seek to procure for themselves.

Universal primary education in England exists in theory, but as there is no embracing system, illiterates still abound. Technical education is also only half-organized. Even medical training has not been standardized. Hospitals depend upon private charity, which, if it develops the sense of responsibility, curtails efficiency.

CONVERSATIONAL EXERCISE.

1. What shows the interest taken in school life in England?
- 2 Have you read any books about English school life?
- 3. Mention some of the anachronisms of the English school. — 4. What is the nature of the English standard of pronunciation? (Social, not local.)

WRITTEN EXERCISE.

Give an account of a Barring-out

CHAPTER III: TRAVELLING BY LAND.

THE MOUNTAINS.

Reading-exercise — A Letter to a Friend.

My dear Smith,

You know what a love I have of the hills. We talk of the hills of Wales and the hills of Scotland, and I am

happy to think I have seen something of both, but when we speak of *Mountains*, our thoughts travel beyond the British Isles. I have been up Snowden, and it was a satisfaction to know (that) I was so many thousand feet above the level of the sea, but I could not see the sea from there. It was an abstract idea, except for the mountain air. On the other hand, when I approached Ben Nevis, I realized the elevation at once, because the mountain rises so abruptly from near the sea-level. Now, however, I am among mountains, *and no mistake*. We travelled to Bâle through level country, and got the first glimpse of real mountains at Lucerne. The presence of the lake makes one feel the immensity of Pilatus, and even the Rigi, though not absolutely high, appears sublime owing to its rising sheer from the lake. Still, what are even these to the Matterhorn! And there is a lake there too, to reflect that most rugged of peaks.

But you *wanted* advice about the route to Grindelwald, where *we are staying* just at present. If you leave Victoria Station by the train for the evening Channel boat, you will be in Bâle in 19 hours. I send you the steamer-company's short time-table, with the best trains marked. Take my advice and sleep at Bâle, or even spend a day or two; there are wonderful Holbeins. Then take express to Lucerne and spend a week if you have fine weather. Otherwise take it on your way back. You will be able to find out what the weather is in every part of Switzerland and whether *we are having* fine weather in the Berner Oberland. I'm feeling much inclined to go (to) meet you in Lucerne if you let me have a wire.

If you book your luggage straight to Bâle, you won't

have any bother with the French customs, and at Bâle they dispose of you very expeditiously and civilly. Don't have chocolate or anything dutiable; you can get all you want here. English money passes everywhere, but you had best change some for Swiss silver at the Bâle station. You get 25 francs for the pound, and a few centimes over, according to the exchange of the day. You have to be on your guard against base coinage the moment you get into the Latin Union, especially at frontiers. The extensiveness of the Union facilitates the false coiners' operations. The Belgian false coins are passed in in Italy, the French in Switzerland, and so on. This was one of the reasons why Germany did not adopt the unit of the franc together with the rest of the decimal system, and that Austria, when *she* abolished the florin, adopted the Krone and not the franc.

Write (to) me when you *are leaving* London. It might be well to bespeak a room at one of the railway hotels at Bâle, as it is the height of the tourist season.

Ever yours,

George Jones.

EXPLANATIONS.

1. "talk"; the correct idiomatic distinctions of *talk*, *speak*, *say*, *tell*, are essential and are not easy to acquire. We *say* a word; we *speak* out or loud (to, etc.) we *tell* the truth, (any one to do, etc.); we *talk* with anyone or about anything. — 2. "and no mistake"; a colloquialism for *certainly*. — 3. "wanted"; *want* is a highly characteristic English phrase, which Germans are apt to neglect, because there is no exact equivalent in German; it is used in pre-

ference to *wish, desire, require*. — 4. “we are staying”; a good example of the durative form in the sense of an action proceeding *at the moment* of speaking or writing. If we wanted to imply that we *always* go to Grindelwald, we should say: “we stay” and not “we are staying”. “We are having”; an extreme form of the durative, implying the condition prevailing at the moment, as opposed to the habitual condition, which would be denoted by “we have”. (pp. 39, 57, 90.) — 5. “she”; countries are feminine. “But, sir, she was man enough”, said Sir Boyle Roche, the celebrated Irish M. P., of a country fighting for its freedom, on which his voice was drowned by the laughter of the Commons. Such a *Stilblute* or *Kalauer* is called an “Irish Bull”. The same gentleman, indignant at the expenditure in the interest of posterity, wanted to know “what posterity had ever done for us?” — 6. “are leaving”, the durative in the sense of a purpose “are going to leave” is a fuller form. (p. 39.)

SYNTAX AND DICTION

1 Give copious examples of the uses of *tell, say, speak, talk* — 2 Give examples of the uses of *read, peruse, recite*. Have you ever seen Roget's *Thesaurus of English Words and Phrases*? It is the most invaluable aid to composition, and is on the table of every English editor and writer

CONVERSATIONAL EXERCISE.

1. Is Great Britain a mountainous country? — 2 What do they call a high mountain in England? — 3. Why are some mountains more impressive than others, without being even as high? — 4. What route from England to Switzerland does the writer recommend? — 5. What is the addressee advised to see at Bâle? — 6. How can one avoid worry with the customs on the journey? — 7. What is the drawback of too extensive a coinage union? — 8. Why would it be desirable to bespeak rooms in advance?

WRITTEN EXERCISE.

Give an account of a trip to the hills.

*READING EXERCISE.**On the Alps*

We commenced our intended journey to Chamouni at half-past eight in the morning. We passed through the *champain* country, which extends from Mont Salève to the base of the higher Alps. The country is sufficiently fertile, covered with corn-fields and orchards, and intersected by sudden acclivities and flat summits.

Near Maglans, within a league of each other, we saw two waterfalls.

The character of the scenery continued the same until we arrived at St Martin (called in the maps Sallanches), the mountains perpetually becoming more elevated, exhibiting at every turn of the road more craggy summits, loftier and wider extent of forests, and more deep recesses.

The following morning we proceeded from St Martin, on mules, to Chamouni, accompanied by two guides. We proceeded, as we had done the preceding day, along the valley of the Arve, a valley surrounded on all sides by immense mountains, whose rugged precipices are intermixed on high with dazzling snow. We dined at Servoy, a little village, where there are lead and copper mines.

From Servoy three leagues remain to Chamouni — Mont Blanc was before us — the Alps, with their innumerable glaciers on high all around, closing in the complicated windings of the single vale. Mont Blanc was before us, but it was covered with cloud, its base, furrowed with dreadful gaps, was seen above. Pinnacles of snow, intolerably bright, part of the chain connected with Mont Blanc, shone through the clouds at intervals on high. I never knew — I never imagined what mountains were before. The immensity of these aerial summits excited, when they suddenly burst upon the sight, a sentiment of ecstatic wonder, not unallied to madness.

As we entered the valley of Chamouni, clouds hung upon the mountains at the distance of perhaps 6000 feet from the

earth. We were travelling along the valley, when suddenly we heard a sound as of the burst of smothered thunder rolling above; yet there was something in the sound, that told us it could not be thunder. Our guide hastily pointed out to us a part of the mountain opposite, from whence the sound came. It was an avalanche. We saw the smoke of its path among the rocks, and continued to hear at intervals the bursting of its fall. It fell on the bed of a torrent, which it displaced, and presently we saw its tawny-coloured waters also spread themselves over the ravine, which was their couch.

PERCY BYSSHE SHELLEY, *Letters*

EXPLANATIONS

1. "commenced", the author might have said "began", but *commence* carries a shade of difference. It marks a more definite time. Thus, we might say: the term begins in January, and the lectures commence on the fifth. —
2. "champain" = flat. — 3. "more deep"; why not simply "deeper", since *deep* is an adjective admitting of the simple comparative? The object is to emphasize the depth, by substituting the less usual form.

CHAPTER IV: SPORT.

Every country has its sports, though the warm and eastern countries are supposed to be deficient in them. This, however, is a mistake; the most violent of modern British sports — Polo — has been introduced from Persia. "Polo" is Hockey played on horseback. But it is a luxury of the wealthy; the polo-ponies, of which a player needs to have a relay, are a great expense. The game is also attended with danger; lives are annually lost over it, while the accidents at football lead rather to broken limbs. The hunting-field also claims victims in the year. But toying

with danger is the very spirit of the sport, as likewise in mountaineering, ~~chasing~~ dangerous animals and so forth. When physical dangers cannot be courted, artificial substitutes are contrived in the varieties of gambling, by which the player courts the risk of ruin in a different way. All this courting of hazard, it is urged, is a discipline for the inevitable dangers life presents, and the argument seems plausible, but that it is disproved by facts. It is notorious that the "*fire-eaters*" of a bygone day — who literally gambled with their lives — were often cowards before the enemy. Gambling is perhaps the most unsocial or anti-social of all vices, inasmuch as the advantage is not mutual, as in normal transactions, but the gain of one party is the corresponding loss of the other. It embodies a perverse spirit, inverting the natural order, that "as a man soweth, so shall he also reap," and making gain and loss depend upon no merit or demerit, but upon arbitrary and disconnected events, dissipating in the play of moments what has been gathered by the labour of years.

There are games which are not played for money, such as cricket and tennis, though there may be betting upon them, others again hardly at all played for their own sake — for "love" — but always for money, the interest being inadequate without the *sordid* attraction of gain. Humanity is rapacious enough already, without contriving an athletic for the grasping spirit. A variety of games are not even taken part in by the persons who invest their money in them, but form mere spectacles for onlookers. Thus the pretence that the "sport" conduces to physical development of the population becomes idle. It can hardly even be maintained that the most spectacular of all sports, and

greatest instrument of gambling — horse-racing — answers the purpose of breeding a serviceable type of horse.

When, however, we disregard the extravagances of the sporting craze, we must recognize that the various sports promote out-door life. It is said of the British that they "live in the open air"; and as far as they have promoted this fashion, their influence is for good. The companion to the above saying is that "they know no language but their own," the fertile cause of the philistinism which their great writer Matthew Arnold scourged. This is partly the result of their insularity, which has bred the disinclination to recognize the fellow-creature in any race but their own. The word "foreigner" is a stigma; the self-sufficiency of the native almost equals that of the ancient Greek, for whom the rest of mankind were barbarians.

EXPLANATIONS

1. "fire-eater"; wanton duellist. — 2. "sordid", concerned for gain regardless of means.

WRITTEN EXERCISE.

1 Describe a foot-ball match — 2. Describe the game of Chess

SKATING.

"You skate, of course, Winkle?" said Wardle. „Ye-es, oh yes," replied *Mr. Winkle*. "I — I'm rather out of practice" —

"Oh, *do skate*, Mr. Winkle," said Arabella. "I like to see it so much." — "Oh, it is so graceful," said another young lady.

A third young lady said it was elegant, and a fourth expressed her opinion that it was "swan-like". — "I should

be very happy, I'm sure," said Mr. Winkle, reddening, "but I have no skates."

This objection was at once over-ruled. Trundle had a couple of pairs, and the fat boy announced that there were half a dozen more downstairs: whereat Mr. Winkle expressed quite exquisite delight — and looked exquisitely uncomfortable.

Old Wardle led the way to a *pretty* large sheet of ice; and the fat boy and Mr. Weller having shovelled and swept away the snow which had fallen on it during the night, Mr. Bob Sawyer adjusted his skates with a dexterity which to Mr. Winkle was perfectly marvellous. He described circles with his left leg, and cut figures of eight, and inscribed upon the ice, without once stopping for breath, a great many other pleasant and astonishing devices, to the excessive satisfaction of Mr. Pickwick, Mr. Tupman, and the ladies.

All this time, Mr. Winkle, with his face and hands blue with the cold, had been forcing a gimlet into the soles of his feet, and putting his skates on with the points behind, and getting the straps into a very complicated and entangled state, with the assistance of Mr. Snodgrass, who knew rather less about skates than a Hindoo. At length, however, with the assistance of Mr. Weller, the unfortunate skates were firmly screwed and buckled on, and Mr. Winkle was raised to his feet.

"Just hold me at first, Sam; will you?" said Mr. Winkle. "There, — that's right. I shall soon get into the way of it, Sam. Not too fast, Sam; not too fast."

Mr. Winkle stooping forward, with his body half doubled up, *was being* assisted over the ice by Mr. Weller, in a

very singular and unswanlike manner, when Mr. Pickwick most innocently shouted from the opposite bank: "Sam!" — "Sir!" — "Here, I want you." "Let go, sir," said Sam. "Don't you hear the *governor* calling? Let go, sir."

With a violent effort Mr. Weller disengaged himself from the grasp of the agonized Pickwickian, and in so doing, *administered* a considerable impetus to the unhappy Mr. Winkle. With an accuracy which no degree of dexterity or practice could have insured, that unfortunate gentleman bore swiftly down into the centre of the skaters at the very moment when Mr. Bob Sawyer was performing a flourish of unparalleled beauty. Mr. Winkle struck wildly against him, and with a loud crash, they both fell heavily down.

Mr. Pickwick ran to the spot. Bob Sawyer had risen to his feet, but Mr. Winkle was far too wise to do anything of the kind, in skates. He was seated on the ice, making vain efforts to smile, but anguish was depicted on *every lineament of his countenance*.

CHARLES DICKENS, *The Pickwick Papers*

EXPLANATIONS

1. Mr. Winkle; a humbug who poses as an expert at every kind of sport, but invariably stultifies himself when he attempts it. — 2. "Oh, *do* skate", with emphasis on the *do*, which is otherwise not required except in negative and interrogative sentences. — 3. "pretty" = rather. — 4. Pickwick, Tupman, Snodgrass, etc.; it has been wondered where Dickens got these outlandish names; but they are all to be found in the London Directory, which was his invariable source. — 5. "governor"; = chief, leader, in a

more or less facetious sense. — 6. “administered” = gave. — 7. “every lineament of his countenance”; in simple words, his face; but the comic effect is heightened by the studiously stilted language

RIDING.

“Kate, you ride too much; I don’t object to the afternoons with John Jones, but these morning scampers are really quite uncalled for: they’re spoiling your figure and complexion, it’s improper — more, it’s unfeminine: but as you seem determined upon it, go and get your ride, and come back a little sobered”; and Kate — that’s me — disappears into the boudoir, from which she emerges in about five minutes with the neatest *habit* and the nicest hat, and her hair done in two such “*killing* plaits”, John Jones says I never look so well as when I’ve got my hair dressed for riding.

I have ridden ever since I was five years old, and if *habit* is second nature, as aunt Deborah says, I’m sure my *habit* ought to be natural enough to me. I recollect as well as if it *were* yesterday when *poor* papa put me on a shaggy *Shetland* pony, and, telling me not to be frightened, gave it a thump and started me off by myself. I wasn’t the least bit afraid, I know that. It was a new sensation and delightful; round and round the field I went, I shaking my reins with one hand, and holding on a great flapping straw hat with the other, the pony grunting and squeaking, with the mane and tail floating in the breeze, and papa standing in the middle, waving his hat and applauding with all his might. After that, I was qualified to ride anything; and by the time I was twelve, there

wasn't a hunter in the stables that I wouldn't get on at a moment's notice. I am ashamed to confess that I have even caught the loose cart-horses in a field and ridden them without saddle or bridle.

G. J. WHYTE MELVILLE, *Kate Cornhill*

EXPLANATIONS

1. "habit" — ladies' riding-costume. Note the pun. —
- 2 "killing", producing such effect through their beauty. —
3. "poor"; used of the departed, like *selig* in German. —
4. "Shetland", the smallest horses in the world.

CHAPTER V: WOOD-INDUSTRY.

FORESTS.

There are districts in England still called forests, such as the New Forest, but they are not stocked with timber as the word "forest" implies. The Scotch forests are more strictly wilds, so maintained for the sake of the deer, and covered with heather more than trees. Britain has long since been denuded of her forests for the sake of her "*wooden walls*". She imports nearly all the wood, or, as it is called when prepared for use, timber, that she needs. Planting is confined to purposes of luxury — the park trees and the coverts for pheasants. Nevertheless, when we overlook the landscape from a slight elevation, we get the idea of a wooded country, because of the trees in the hedge-rows, which then melt into each other. Britain imports vast quantities of timber from the Baltic and the north of Germany and Scandinavia, as well as from her dominions west (Canada) and east (India — chiefly

Burma). Owing to the oceanic character of the islands, the clearing of the forests has not been attended by such disastrous results as, for instance, in the south of France. The effect of forest is to hold the surface-water as in a sponge and only deliver it gradually to the streams, which thus are never flooded and never dry. But in the absence of this regulator, the rain-water courses over the bare hill-face, eroding the soil, turning the streams into torrents, promoting land-slips, and generally rendering it impossible for vegetation of any sort to take hold upon the soil. The hill-sides west of the Rhone are terrible examples of the permanent deserts that regions may be turned into by such improvidence in a continental area, where rain is not so frequent, but so much heavier when it *does fall*.

Germany has been the first of the European countries to *husband* her timber resources upon a rational and self-denying plan, in the interest of posterity. In the case of timber, he that sows cannot expect to reap, a tree-generation being so much longer than a generation of men. As we have profited by the woods that former generations planted or left standing for our own use, so it behoves us to hand on the resource to our successors. But this requires a very high sense of our duty to the State and to the human race, and the way in which this duty is performed is a convenient measure of national character. One might almost suppose the maxim were "after us the deluge", when we view the ruin of the timber-resources of America. The case of the valuable teak resources of India is similar; the species has been practically exterminated throughout vast areas.

EXPLANATIONS.

1. "Wooden walls", the ancient armadas, built of oak, as well as the merchant marine, before iron and steel became general for ship-building. — 2. "when it does fall"; here the "does" is for emphasis. Otherwise, we should write "when it falls". — 3. "husband"; economize.

TEAK TIMBER.

Teak is the prince of woods. It has about the colour, weight and strength of oak, but is easier to work, and does not warp or twist. It is immune against the attacks of all insects except the *teredo navalis* and against every sort of rot. It contains an essential oil which repels the attacks of insects, and preserves iron against rust, so that iron screws removed after half a century are as bright as when they were put in. This quality of consorting so well with iron is what has given teak its great importance in the building of armour-clad war-ships. For between the armour and the actual iron or steel walls of the ship, a softer material has to be inserted, and any other wood than teak, thus enclosed in a permanent unventilated damp chamber, would speedily rot and necessitate renewal at the enormous cost of removing the armour-plates. Besides this principal use, teak is also chiefly employed for the cabin and other fittings of ships, but it is too heavy as well as too brittle for masts.

The teak-tree (*tik*, *Tectona grandis*) occurs sparsely in patches of the dry mixed forest of the lower hill-zones of India and especially Further India and Siam. The rest of the vegetation is mainly bamboo, with timber trees dotted

through it. If the teak be planted pure, it languishes and does not attain marketable size. This is what creates the difficulty in propagating it, and renders the experience of silviculture in temperate zones inapplicable. The growth is very rapid at first, the young trees attaining a height of 30 feet in 5 years. Then, unless the soil is improved by the mould of other kinds, the vigour falls off, the young tree begins to seed, and as it does this in the main axis and a scar remains where the head of bloom falls off, further growth in height is excluded. As the trees do not form groves, the logs have to be collected far and wide, perhaps 50 on a square mile. This work can only be efficiently performed by elephants, who in the wet season, when the ground is slippery, drag the scattered logs to the nearest floating streams. Not that the green teak floats. It must dry first, and if the logs were left to dry on the ground, they would be exposed to destruction by the annual forest fires, which burn up the thick layer of dry leaves. The timber has accordingly to be seasoned "on the stump", *i. e.*, the trees are ringed or "girdled" by cutting through the thin sap-wood. This kills the tree by preventing the sap from ascending. In the course of a couple of years the wood has dried and is light enough to float. The logs are made into rafts and floated to the sea-port, where they are squared at saw-mills, so as to stow better on the ships that take them to Europe and America. The price of teak fluctuates much, according to the activity of the ship-building trade. The unit is the ton, not weight, but measurement *viz.*, 50 cubic feet, and ranges from £ 12 to £ 20.

CONVERSATIONAL EXERCISE.

1. What makes Teak such a remarkable wood? — 2. How is it employed in war-ships? — 3. How does it occur in the forests? — 4. Where are these forests situated? — 5. What measures are taken to prevent the logs from being burned? — 6. To what parts of the world is the teak exported?

CHAPTER VI: IRON-INDUSTRY.

READING EXERCISE.

Suppose a key were suddenly to acquire the gift of speech, what account of itself would it give?

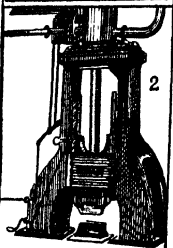
"I am made of iron," it would say "Iron is as rarely found in a metallic form as other metals are. It occurs chiefly in the form of *ore*, out of which it has to be smelted by great heat"

"So, in the first place," the key would go on to say, "I was iron ore. In this condition I lay in the bowels of the earth till I was discovered. They had established a mine, and sunk a vertical shaft (if horizontal, 'driven a gallery') deep into the earth, into which the miners descended, in order to break the ore from the walls with pickaxes. This was conveyed to the bottom of the shaft on trolleys and drawn up to the surface in 'buckets'."

"That is how I came out of the earth. My next journey was to the river, to be washed and freed from useless earth. Then I was dried in the sun."

"After this purification I was brought to the smelting-furnace (1). An enormous fire, fed with coke, generated a terrific heat. This heat was so intolerable that I had to give up my oxygen to the carbon and lime that have a greater affinity for it at this enormous temperature, and my metallic iron ran melting to the bottom of the furnace. From thence I was "run off" into moulds for further treatment. But I was still not free of carbon, and that made my iron too brittle to be fit for keys. But it is good enough for utensils that do not need to be tough, such as stove-plates, waterpipes and all the things they make of cast-iron".

"To purify me of this carbon, they first let me cool, then I was taken to the puddling-furnace. There I was heated to



melting heat and stirred till the heat had burned all the carbon out of me. Now I was wrought- (work- ed) iron, and I was made still better by being forged under a steam hammer (2), that drove out the slag I still contained. Then I could be bent, even cold, to some extent, and to any extent when at white heat, and could be welded, *i. e.*, joined to other iron at the same heat by hammering the pieces together. I was in the state that I could be rolled into tough plates, bars and other shapes or drawn into wire. I was one of these bars, of a handy size for the locksmith to forge me into the shape of a key. For that purpose, he made the end of the bar white hot in his forge, so that it got soft, and he could hammer it on his anvil into any shape he pleased (3). As iron is a good conductor of heat, he held me in tongs, but as soon as I began to cool, his hammer made no more impression, and he had to put me back and heat me up again. So as not to waste time, he always had several *irons in the fire*. Then he quenched me in water and began finishing me with files in his vice, first using coarse ones that work fast, then finer and finer till I was as smooth as you see me now."

CONVERSATIONAL EXERCISE.

1. Describe the process of obtaining wrought iron from the original iron ore. — 2. What is the proverb derived from the

smith and his forge, with more irons than one in the fire. Give examples of the application of the proverb.

HEROISM IN A MINE.

In a certain Cornish mine, two men, deep down in the shaft, were engaged in putting in a shot for blasting. They had completed their purpose, and were about to give the signal for being hoisted up. One at a time was all the assistant at the top could manage, and the second was to kindle the fuse, and then mount with all speed.

Now it chanced, while they were still below, that one of them thought the fuse too long. He accordingly tried to cut it shorter. Taking a couple of stones, a flat and a sharp, he succeeded in cutting it the required length, but dreadful to relate, he kindled it at the same time, while both were still below.

Both shouted vehemently to the man at the windlass; both sprang into the bucket. The man could not move it with both in it. Here was a moment for poor Miner Jack and Miner Will! Instant, horrible death hangs over them!

Will generously resigns himself. "Go aloft, Jack; sit down; away! In one minute I shall be in Heaven!" Jack bounds aloft, the explosion instantly follows, bruising his face as he looks over, but he is safe above ground.

And what of poor Will? Descending eagerly, they find him, as if by miracle, buried under rocks which had arched themselves over him. He is little injured. He, too, is brought up safe. Well done, brave Will!

THOMAS CARLYLE, 1795—1881.

EXPLANATIONS.

1. "aloft"; sailors and miners say "aloft" where the general public say "up", just as they say "below" for

PICHON FERRARS, English Life and Literature.

"down". — 2. "They find": "he is"; the historical present tense, used for the past, to enhance the narrative effect.

CONVERSATIONAL EXERCISE.

Tell me in your own words the substance of Carlyle's story of the two miners.

A VISIT TO A SWEDISH IRON-MINE.

There is a deep mine in Sweden very celebrated for its iron ore, which is said to be the best in the world. Large quantities of it are sent to this country (England) for the manufacture of steel.

The *Armstrong guns* are made from this iron, because it is so tough that it may be rolled into a long strip and then coiled round a centre piece, and afterwards hammered so as to unite all the joints into the strong tube of a huge cannon. The iron must be tough indeed which can *stand* the tremendous strain of one hundred pounds of powder fired inside, with a force that will shoot forth a ball six hundred pounds weight, to leap over five miles at a bound.

We took a carriage to the Dannemora mine. The appearance of the place was quite different *from* that of any other iron mine that I had visited.

It was something like the slate quarry near Penrhyn in Wales — a large open pit, the edges of which are perfectly upright, and go down, down, down, into the darkness five hundred feet below. The mouth of the pit is seven *acres* in extent, — a terrible, vast chasm, as you peer over the edge. For three centuries men have been mining there, and the deeper they dig, the richer is the ore.

If you took St. Paul's Cathedral in London and set it

in this pit, the cross on the top of the dome would still be far below the surface; and yet we could see many men at the bottom, or clinging to the edges at the sides, and *hammering away* — little pygmies they seemed — with a faint clinking noise, only to be heard when all was still around, as we lay flat near the edge and put out our heads to listen.

The man who showed the place took us to the engine for lowering the workmen into this pit. It was a rude, creaking wheel worked by two clumsy oxen that turned a wooden drum, and so wound up or let down a very thin iron rope with a bucket at the end. One *could not help* feeling that if any part of the thin much-worn rope, not thicker than one's little finger, were to snap, there would be instant death.

JOHN MACGREGOR

EXPLANATIONS

1. "Armstrong guns"; These were the triumph of artillery in 1860, but have long since been superseded. They were the earliest breech-loading cannon (*breech* = the rear end of the gun). — 2. "stand" = *withstand*. — 3. "different from"; this is the logical usage; but one oftener hears the illogical "different to". The idiomatic use of the prepositions with verbs and adjectives is one of the greatest difficulties of English, and the dictionaries do not always afford the needful help. — 4. "acres"; an acre = 4046.78 square mètres; answering nearly to the old German *Morgen* and *Tagewerk*. — 5. "hammering away"; a good example of the pure "durative". — 6. "could not help"; the elliptic "oneself" must be supplied, in order to get the force of this idiom.

CONVERSATIONAL EXERCISE.

1. Why do we get iron from Sweden? — 2 Is all the ore brought away for smelting? — 3 Have they coal in Sweden? — 4 With what do they smelt the iron ore there? — 5. Is the iron smelted with coal as good as that smelted with charcoal? — 6. What injurious matter does the iron take up from the coal? — 7. Does all coal contain sulphur? — 8. What is coal? — 9 Who became the leading spirit of the Armstrong company, later on? — 10 What did Hiram Maxim invent? — 11 What Latinic word could you use instead of "upright"? To which class of words ought we as a rule to give the preference? — 12 Who was the architect of St. Paul's? What is the style of the building? What great cathedral is it modelled upon? What was the style of its predecessor, and why had a new cathedral to be built? What is the date of the Great Fire of London? — 13. What thought was it that alarmed the writer when contemplating the mine?

WRITTEN EXERCISE

1. Have you ever visited a mine? — 2 What did you take note of there?

CHAPTER VII: LITERATURE AND THE FINE ARTS.

READING EXERCISE

On their way back from the Berner Oberland, our two young friends, whose correspondence we have cited in chapter III, made a *détour* by way of Nuremberg and Munich. The mediæval remains of the former possessed the greatest interest for them and determined them to take Rothenburg on the Tauber on the way to Munich, as they learned that the mediæval character of that place was even more pronounced. At Rothenburg they met a party who had spent the previous season on the Loire and who gave them such glowing accounts of the mediæval châteaux that they decided to spend the following summer in exploring that region. What attracted them most in Munich were the *Picture-Galleries* and the music.

They visited the collections of sculpture and of painting, the *Library*, and the National-Museum. They spent the evenings at the Theatre, where they had the good fortune to see a variety of the best dramas and hear operas by classic and modern writers and composers. They also heard a number of good concerts. They were furnished with letters of introduction from Germans living in England, which were the means of their obtaining access to the studios of notable painters and sculptors.

The painter's studio was a large apartment, well-lighted from the north, so that the rays of the sun might not disturb the effects. The walls were covered with pictures and sketches in all stages of completion. The artist *in question* was a landscape-painter, *i e*, landscape was his specialty; others make the portrait their *line*, other again, sea-scape or still-life. But there are painters — like Thoma — who work in every *genre*, and even — like Klinger — make excursions into the sister art of sculpture. Our painter was busy before his easel when we entered, with his palette on his thumb, painting the head of an old man, who was sitting as model, on a raised dais. This man's head was required in part of a composition of various figures, and was not being treated as a portrait.

The sculptor's studio was close by. He was giving the final touches to a marble bust, by the guidance of a plaster model that he had before him. The plaster model, in its turn, was derived from the clay, in which the original modelling was done. This material is chosen for the sake of its great plasticity, but it has the disadvantage of cracking if allowed to dry. On this account all the half-finished work was covered over with wet cloths, which an assistant watered with a garden-syringe. The sculptor removed these from several designs which he thought would interest us. One of them was the funeral monument for a celebrity who had died not long since. The marble will be erected at the tomb, but the plaster cast will be exhibited in the *Salon*. There were numerous casts from the antique and from other celebrated works in the studio, often only hands or feet. The continual sight of these familiarizes the mind with the anatomy of the parts.

As for reading, our young friends decided that it could wait, and might be pursued when and where the advantages of seeing and hearing were not at hand. Moreover, reading would call up these precious associations when the originals were no longer present. Nor would they be able so well to count upon sunshine in their own home, so they decided to *make the best of it while it lasted* and visit the lakes and hills of the neighbourhood.

Some years ago, in the dog-days, (*Sauregurkenzeit*), "silly-season", as it is called, when the newspapers do not know how to create interest, and all sorts of "*hares are started*", such as the question "is marriage a failure?" a newspaper sent a circular to all the eminent men in the country asking for their ideas as to the "greatest thing about Germany". Some dilated on the army, others on the administration, others on commerce and industry and so on. But George Bernard Shaw gave his answer in four words THE MUSIC OF COURSE. And that, too, was what left the most lasting impression upon our young friends. Not that they were unacquainted with German music. One of them, before his voice broke, had sung in the boys' choir of a cathedral, and knew the music of Händel, but like most Britons, had forgotten Händel's German origin. Realizing this at last, he looked forward to the German interpretation of Handel's music, but here a disappointment awaited him, for not a note of Händel's did he hear, except, on one occasion the celebrated *Largo*. However, there was no stint of Bach, Mozart, Beethoven and Wagner, with whose music they made an intimate acquaintance. They much regretted that their time did not permit of their attending the *Festspiele* at Bayreuth. Joachim was still living at the time of their visit and gave a concert in Munich. Our friends laid in a good stock of music, and procured some beautiful illustrated editions of the *Volkslieder*, notably that of Paul Hey.



EXPLANATIONS

1. "*détour*"; the English language is apt in assimilating French words, in which it has had the practice of over

five hundred years, barbarizing the pronunciation, to be sure, in the most excruciating manner; but it is very slow in adopting German terms, even when the need is greatest. What trouble Carlyle had to gain acceptance for the idiom "standpoint"! One may count the borrowings from German on one's fingers. "*Hinterland*" is one that colonial enterprize has rendered indispensable. "*Zeitgeist*" is another. — 2. "Picture-Galleries"; the use of capitals in English is capricious. There are old books with all the substantives printed with capitals. This is a thing of the past. But substantives of special importance in a phrase are still denoted by capitals, and in titles of books and of chapters, not only the substantives but the principal verbs and adjectives are thus treated. — 3. "in question" = whom we are speaking of. — 4. "line"; a cant phrase borrowed from trade, like the bulk of slang. "*In was machen Sie?*" asks one commercial traveller of the other, where the English "commercial" asks: "What is your line?" — 5. "make the best of it"; turn it to the best advantage. — 6. "hares are started"; an image borrowed from the hunting-field.

GOOD BOOKS.

It is chiefly through books that we enjoy intercourse with superior minds, and these invaluable means of communication are in the reach of all.

In good books great men talk to us, give us their most precious thoughts, and pour their souls into ours. God be thanked for good *books*. They are the voices of the distant and the dead, and make us heirs of the spiritual life of past ages. Good books give to all that will faith-

fully use them, the society, the spiritual presence of the best and greatest of *our race*.~

No matter how poor I *am*. No matter, though the prosperous of my own time will not enter my obscure dwelling. If the sacred writers will enter and take up abode under my roof, if Milton will cross my *threshold* to sing to me of Paradise, and Shakespeare to open to me the world of imagination and the workings of the human heart, and Franklin to enrich me with his practical wisdom, I shall not pine for want of intellectual companionship, and may become a *cultivated* man, though excluded from what is called the best society of the *place where I live*.

WILLIAM ELLERY CHANNING, 1780—1842

EXPLANATIONS.

1. "books." In any other language, we should have a 'note of exclamation' at the end of a sentence like this. The absence of it is a sign of the greater restraint of English (compare p. 21, Philip Hamerton). — 2. "our race"; the word that comes on our tongue is "men". It is avoided, because it has just been used. This may become a literary tyranny. Macaulay protested against it by precept and practice. There is a popular writer on astronomy, who will speak of "the sun", the first time the idea is broached, the next time, he will say the "day-star"; after that, the "great luminary", then, the "orb of day"; then, the "centre of our system". One could avoid monotony without going so far. — 3. "am. No"; The growing addiction to terse, short sentences and paragraphs is due to the influence of French prose. But it is caricatured by some writers, for instance by Harden in Germany. In

the whole, it is a gain. Rudyard Kipling laid himself open to criticism for the same thing. One facetious reviewer said: "This man used more full stops than any man before him Which is genius." The last, a sentence — if such it can be called — worthy of Harden. — 4 "thresh-old"; an example of the arbitrariness of English orthography. "Withhold" may not be written with one *h*, although the building of the word is analogous. — 5. "cultivated" = cultured. Much misconception arises from assuming *culture* to be the equivalent of the German *Kultur*. Culture, according to Herbert Spencer is the "harmonious development of the faculties"; whereas *Kultur* answers more nearly to the English "civilization" ("translation is treason," said a Japanese philosopher). For example, the classical philologist who is indifferent to archaeology, is in so far uncultured, because he lacks an interest which is essential to the harmonious cultivation of the subject he pursues. "Words are the daughters of men," said Dr. Johnson, "but things are the sons of God." As if the subject were not dry enough already, without avoiding the means of enlivening it. — 6. "place where I live", *i. e.*, where dollars are the passports to the best society, so-called.

The British Museum Reading-Room.

In the centre of the Reading-Room at the British Museum sit four men fenced about by a quadruple ring of unwieldy volumes which are an index to all the knowledge in the world. The four men know these volumes as a good courier knows the Continental *Bradshaw*, and all day long, when the attendants, self-propelled on wheeled stools, run round the ring, arranging and *aligning* the huge blue tomes to

P.S. I must mention a terrible disappointment. I had not known that the Elgin Marbles and all the rest were in a stage of siege! Fancy the works of Pheidias that Time and Turks had spared to this day being threatened with Vandal hammers, to demonstrate that the wielders of the same are fit to share in the councils of the country!

EXPLANATIONS.

1. "will be envying"; an example of the durative future.
— 2 "fish for myself" = stand on my own legs, etc. English proverbs are largely borrowed from trades and occupations, as is also the bulk of English and American slang. A good example is that of "minding one's p's and q's". This is derived from the printing-office, where the compositors set up the type, or sort it out again after use. They distinguish more by touch than by eye, and two of the letters most difficult to distinguish in this way are the above-named. The foreman's advice to the apprentice is above all to "mind his p's and q's", and from this original source the phrase is transferred to every action requiring discrimination. — 3. "tug of war", the name of a game or contest in which two parties *tug* at the opposite ends of a long rope, to see which can pull the other over the chalk line. The idea is transferred to every sort of crisis. Allied to the last is the phrase "coming up to the scratch". The "scratch" is a mark on the turf, from which a race starts, and hence the readiness to enter upon any contest or ordeal. — 4. "non plussed"; from *non plus ultra* — brought me to the limit of my resources. — 4. "beat" = *Revier*.

A Visit to a Picture-gallery.

"This is the picture-gallery", Evelyn said, pointing to a low brick building, almost hidden at the back of a well-kept

garden. The unobtrusive doorway was covered with a massive creeper, just beginning to emerge from its winter's rest. "Do you care to go in?" she said negligently. "Let us go in for a little while, though it *does seem* a pity to waste this beautiful spring day."

There was an official who took her parasol and his cane, and they were impressed by the fact of having to write their names side by side in the book — *Sir Owen Asher*, Evelyn Innes.

On pushing through the swing-door, they found themselves in a small room hung with the Dutch school. There were other rooms, some four or five, opening one into the other, and lighted so that the light fell sideways on the pictures. Owen praised the architecture. It was, he said, the most perfectly-constructed little gallery he had ever seen, and he ought to know, for he had seen every gallery in Europe. But he had not been here for many years and had quite forgotten it. "A veritable radiation of master-pieces", he said, stepping aside to see one. She followed, attentive as a peahen, he spreading a gorgeous tail of information. He asked if the dark background in Cuypp's picture *The White Horse and the Riding School* was not admirable? And that old woman peeling onions in her kitchen, painted by a modern would be realistic and vulgar; but the Dutchman knew that by light and shade the meanest subject could be made as romantic as a fairy tale. As dreamers and thinkers they did not compare with the Italians, but as painters they were equal to any. They were the first to introduce the trivialities of daily life into art — the toil of the field, the gross pleasures of the tavern. "Look at those boors drinking; they are by Ostade. Are they

not admirably drawn and painted? *Brick-making in a landscape*, by Teniers the Younger. Won't you look at this? How beautiful! How interesting is its grey sky! Here are a set of pictures by Wouvermans — pictures of hawking. Here is a Brouwer, a very rare Dutch master, a very fine example too. And here is a Gerard Dow. Miss Innes, will you look at this composition? Is it not admirable? That rich curtain hung across the room, how beautifully painted, how *sonorous* in colour."

GEORGE MOORE, *Evelyn Innes*

EXPLANATIONS

1. "does seem" = *in der Tat*; more emphatic than "it seems" (see *Curiosities of English Pronunciation and Accent*). — 2. "Sir Owen Asher", a Baronet (see the same, conclusion); a degree of the lower, merely titular nobility (not a peer, with a seat in the House of Lords), a hereditary Knight, as distinguished from one created for life only, as a personal distinction. The address "Sir" before the Christian name is the mark of the knight, and this affix pertains to the Christian, and not to the surname. Thus it is a solecism to speak of "Sir Grey", but not so to speak of "Sir Edward", which is the proper form of address, even on the part of strangers. On letters etc., however, the full name must be used "Sir Edward Grey". The knight's consort has the title *Lady* before the surname, likewise if her husband is a Lord (with the name of the title the same as the family-name, which is not of needs the case). The form "Lady Jane Grey" — with the title "Lady" before the Christian name — implies the direct scion of a peer of the rank of Earl (Count) or above, while unmarried or married to one below the rank

of a peer (see also p. 124). It sounds complicated, (and yet it is only a portion), but at any rate there is method in it, unlike the orthography. — 3. "He asked if"; Substitute the direct for the oblique narration in this passage. — 4. "sonorous"; a piece of "word-painting", but a little far-fetched, though modern writers indulge even greater license.

CHAPTER VIII: BRITISH MEASURES.

British Measures are a by-word. But the fact is overlooked that the English began earlier than anybody with the standardization of their own measures. To be sure, it was only from a national point of view, and not even with a view to universal adoption, even in the colonies. The fact is also lost sight of that the metric system is optional in England. It is generally employed in scientific work, by chemists, physicists and biologists. Moreover, in certain dependencies a highly rational system prevails. The Indian unit of coinage is the rupee, which is at the same time the *tola*, or unit of weight. It is divided into 16 parts, and these again into 4, the copper *pice*, the diameter of which is one inch, so that the foot and yard may readily be obtained from it. The subdivisions of the silver rupee are not merely nominal, but exact in weight. The half-rupee is the letter-weight. The word rupee is a characteristic example of the spirit of compromise for which the nation is so remarkable. The old East India Company used to spell the Indian word "Roopee", after the philistine English fashion. Then came the first Anglo-Indian philologist, Sir William Jones — the discoverer of Sanskrit —

who urged the Company to use a more scientific and cosmopolitan method of transliteration. The Briton got as far as the $r-u = \text{roo}$, but went on with his $p-e-e = \text{pee}$. Not that the decimal system is an unmixed blessing anywhere. It is matter of common observation that the English railway ticket-clerk is quicker than any other, never using paper, as commonly occurs abroad. Natural the decimal system may be for our multiples; it is not so for sub-multiples. We think in tens, but not in tenths. So the whole system of mental arithmetic which depends upon "aliquot parts" is nullified. And even if we could oversee fifths and tenths, we should be under the disadvantage that ten is not evenly divisible as twelve and sixteen are. Furthermore, where numbers have a bearing upon art, as in architecture, the decimal system is disastrous. Even if we had lost the ancient measures, we should be able to reconstruct them by observing the relations of the parts to the whole. Once the key is found, everything works out in sub-multiples, whereas if we measure up the details in centimetres, we get a set of fractions the relations of which are incapable of ready mental analysis.

AGAINST THE METRIC SYSTEM.

While in the land of its origin the triumph of the metric system is *still incomplete*, in one of the lands of its partial adoption, the United States, the system has been departed from. It will be admitted that men engaged in active business are, by their experience, rendered the best judges of convenience in monetary transactions; and it will be admitted that a Stock Exchange is, above all places, the focus of business where facilitation is most important.

Well, what has happened on the New York Stock Exchange? Are the quotations of prices in dollars, tenths and cents? Not at all. They are in dollars, halves, quarters, *eighths*; and the lists of prices of American securities in England shows that on the English Stock Exchange quotations are not only in quarters and eighths, but in sixteenths and even thirty-seconds. That is to say, the decimal divisions of the dollar are in both countries absolutely ignored, and the division into parts produced by halving, re-halving and again halving is adopted. Worse has happened. A friend writes: — "When I was in California some 20 years ago the ordinary usage was to give prices in 'bits', the eighth of a dollar — a 'long bit' was 15 cents, a 'short bit' was 10 cents. If one had a long bit and paid it, one got no change — if one gave a short, no supplement was asked." Thus, lack of appropriate divisibility led to inexact payments — a retrogression.

HERBERT SPENCER, 1897, *Various Fragments*

EXPLANATIONS

1. "still incomplete"; the division of time, of the circle. —
2. "eighths"; the *th* is more difficult to pronounce after or before *s*, and most of all between two *s*, as is "sixths". Many English people shirk it in this situation.

ENGLISH COINAGE.

In England people are continually paying and receiving money in pounds, but few people could exactly say what a *pound sterling* means.

No doubt it is represented by a coin called a *sovereign*, but what is a sovereign? Strictly speaking, a sovereign is a piece of gold coined in accordance with an act of

Parliament, at a British mint, still bearing the proper stamp of that mint, and weighing not less than $122\frac{1}{8}$ grains.

On the average, the sovereigns issued from the bank ought to weigh 123.274 grains; but it is impossible to issue each coin of that exact weight, owing to wear. A sovereign is *legal tender* for a pound as long as it weighs $122\frac{1}{8}$ grains (about 8 g) or more, and is not defaced; but in reality, people are in the habit of paying and receiving sovereigns which are several grains less in weight than the law requires.

Twenty silver shillings are by law to be received as equal in value to a pound. This is necessary, in order that we may be able to pay a fraction of a pound, which if made of gold would be easily lost, worn or even blown away. But the silver in 20 shillings is not equal in value to the gold in a pound, and, *at present* [1880] twenty shillings are only worth about sixteen gold shillings and eight pence, that is $\frac{6}{8}$ of a pound. It is necessary to make the silver coin thus of less value than it is taken for, in order to render it unprofitable to melt the coin.

In the same way, the metal in a bronze penny is worth only about the sixth part of a penny, so that people would lose a great deal by melting up or destroying pence.

W STANLEY JEVONS, 1835—1882.

EXPLANATIONS.

1. "pound"; there are two British pounds: the pound troy, of 12 ounces (abbr. *oz.* = 29 g.) and the *avoirdupois* pound of 16 oz. used in most commercial transactions. The money-pound no longer bears a relation to weight. —
2. "sterling"; abbreviation of "easterling", the name for the Hanseatic merchants in England in the Middle Ages,

who used their own weights, measures and coins, the "sterling" quality of which became proverbial. "Germans are honest men", says Shakespeare. Thus *sterling* money means honest or German money. — 3. "sovereign"; a parallel term to "*Louis*" or "*Napoleon*" *d'or*, from the head of the *sovereign* stamped upon it. Many articles are still priced in *guineas*, such as pictures, in the same way as horses are priced in ducats in parts of Germany, although both coins are obsolete. The guinea had 21 shillings, and was made of gold from the Guinea Coast of Africa, the object being a sort of advertisement of that colony. — 4. "grains"; 4 grains make a carat, the unit by which precious stones are still measured, not only in Britain but everywhere in Europe. Moreover, the proportion of fine gold to alloy (added to harden the gold or silver so as make it wear better) is still expressed in carats. Thus a sovereign is made of 22-carat gold, 24 signifying fine gold with no alloy. Gold ornaments are made of 18-carat gold and lower. — 5. "legal tender"; In countries with a "gold standard", silver and copper need only be accepted in payment up to the value of 20 shillings, francs, etc., though in practice this is disregarded. The relative values of silver and gold which had been steady for centuries in the ratio of about 1 : 20, have shifted enormously since the discovery of the American silver-mines, bringing silver down to half its former value and less. This led to the great controversy between monometallists and bimetallicists, especially in America. Certain eastern countries, like India, China and Japan use the silver standard; Hence the rate of exchange between these countries and the gold-standard countries is subject, not

only to the fluctuation that the balance of exports and imports involves, but to that which the production of the precious metals brings. The purchasing-value of both gold and silver, as expressed in terms of absolute values, which remain constant, such as food and labour, has steadily declined with the progress of industry and commerce. Oliver Goldsmith, writing in 1770, speak of his parish clergyman as "passing rich on forty pounds a year". — 6. "at present"; about 1880; since then the silver pound has fallen to a nominal or coinage value of 12 shillings and 4 pence in the silver countries, and the metal market value of 20 shillings to under 10 shillings. False shillings can accordingly be coined of sterling silver at an enormous profit

CHAPTER IX: THE BRITISH CONSTITUTION.

"Constitutions are not made but grow", said Sir James Mackintosh a century ago, à propos of the then prevalent rage for written constitutions on the part of countries which conceived themselves to be still *outside the pale* in this respect. The classic example of a political constitution is the British, and yet, although it is supported by statutes, as we shall see, it is not embodied in a comprehensive *instrument*, like the Constitution of the United States of America. The British are reproached with not being a logical people, as far, at least, as appearances go. If they have the substance of a thing, they are little disturbed by outward semblance to the contrary. The monarchy is a case in point. Even in China the form of monarchy has been suppressed; but in England, as long as the "King

reigns but does not govern", the British democracy is content. In St. Paul's Churchyard the houses are numbered, but you will look in vain for a number-label on the cathedral itself, such as you may find on similar monuments abroad. The civic authorities are not logical enough for that. Even more astonishing than the indifference to the codification of the Constitution is the absence of a code of Law. The Common Law of England — the ancient Germanic law, there alone surviving — in contradistinction to the Rome-derived law of other countries — is unwritten. This condition brings great disadvantages, but it has its useful side as well, in that the law, from not being stereotyped in statutes (or only partially so) is able to grow and insensibly to adapt itself to new conditions as they develop. The most extraordinary anomalies grow out of this. For example, according to the Common Law, stealing was punishable with death. This practice was abolished by statute, early in the last century. The commonest offence for which criminals used to be so sentenced was sheep-stealing. An Act of Parliament was introduced and passed to abolish the capital nature of this crime. That met the case, and sufficed the British mind. But there are goats as well as sheep, not to speak of other un-common objects of theft, on that account not comprehensively or specially dealt with. A man might accordingly be sentenced to death, it has been said, for goat-stealing, and only then would Parliament intervene. Cases are "dealt with on their merits as they arise", and not on abstract academic principles, as they appear to the "practical" British mind — which in its disregard for general principles, is often eminently unpractical. The same vagueness of the Common Law also permits

of practices falling into abeyance, when the age has outgrown them, without the delay that the machinery of the legislature involves. But this is not peculiar to England. Trials for witchcraft fell into disuse with the progress of enlightenment in every country, before the laws had been *codified*, to be sure. And what thus applies to the Law in respect of individuals, applies to the Law in respect of the State. The Constitution, being unwritten, insensibly adapts itself to the requirements of the time, not always in the direction of progress, for there are constitutions beneath constitutions, and a reversion may take place to a layer which we had supposed to be extinct, as when the nation was blind-folded and gagged in a way that the *Star-Chamber* of Charles I. could not have emulated, for, as Cromwell himself said: "The horriddest of all tyrannies is the tyranny of a parliament." And the written constitution is no safeguard against such dangers, as the United States abundantly exemplified under like temptation. In such cases the *virtual* constitution overrides the formal one. Thus we saw that in Germany, where analogous machinery was available for hindering the access of the public to information, the virtual constitution preserved a wider liberty of the press than in the countries which *pique* themselves upon preëminence in this respect. One of the most remarkable examples of the virtual constitution overriding the written one is the levying of supplies by the Prussian government in 1862, when these had been refused by the "constitutional" authority. And just as "constitution" may be an empty form, so may other political fetishes, as we see where the *democracy* is as effectually overridden by plutocracy as it could be by any other despotism.

EXPLANATIONS.

1. "outside the pale"; excluded from privileges. — 2. "instrument"; mostly applied to mechanical contrivances, but also used of legal means, in the form of documents. — 3. "codified"; although the resistance to codification is still so great in England itself, admirable codes have been prepared for the use of India, notably the *Indian Penal Code*, the work of Lord Macaulay. — 4. "Star-Chamber"; so called from the ceiling being ornamented with stars. The hall where the notorious council met, by the agency of which Charles I. exercised the tyrannical prerogatives that led to his conflict with the people. — 5. "virtual"; the *Concise Oxford Dictionary* cannot define this term in fewer words than: "that is such for practical purposes though not in name or according to strict definition." — 6. "pique"; take credit to themselves for. — 7. "democracy"; "never mind Wilson", said the Washington Suffragettes to the Russian delegates in 1917, "there is no such thing as democracy in America." ("Suffragette", woman clamouring for the suffrage or right to vote for delegates to Parliament, see p. 108.)

MAGNA CHARTA.

As far as written instruments help to secure the British constitution, its palladium is the document signed by King John at Runnymede in 1215, — King John, of whom his contemporaries said: "Foul as it is, hell itself is defiled by the fouler presence of John."

Innocent the Third, who then occupied the Papal throne, had pushed its claims of supremacy over Christendom further than any of his predecessors. . . . Whether from

love of power, or, as may fairly be supposed, in despair of a free election within English bounds, he commanded the monks who appeared before him to elect in his presence Stephen Langton to the archiepiscopal see. . . . But in itself this step was an usurpation of the rights both of the Church and the Crown. The King at once met it with resistance and replied to the Papal threats of interdict . . . by a counter-threat of the banishment of the clergy. . . . The interdict fell at last upon the land. . . . All administration of the Sacraments, save that of private baptism, ceased over the length and breadth of the country: the church-bells were silent, the dead lay unburied on the ground. . . . From the first moment of his rule, John had defied the *baronage*. The promise to satisfy their demand for redress of wrongs in the past reign remained unfulfilled . . . Only one weapon now remained in Innocent's hands. An excommunicate king had ceased to be a Christian, or to have claims on the obedience of Christian subjects. As spiritual heads of Christendom, the Popes had ere now asserted their right to remove such a ruler from his throne. . . . He issued a bull of deposition against John and committed the execution of the sentence to Philip of France. John met it with the same scorn as before. . . . An enormous army gathered at his call at Barham Down. . . . But at the moment of his success in diplomacy John suddenly gave way. . . . He negotiated eagerly with the Pope. . . . The French King himself landed in Poitou, rallied his nobles round him, crossed the Loire in triumph, and won back Angers, the home of his race.

It is to the victory of Bouvines that England owes her

Great Charter. . . . John returned from his defeat to find the nobles no longer banded together in secret conspiracies, but openly united in a definite claim of liberty and law. The leader in this great change was the new Archbishop whom Innocent had set on the throne of *Canterbury*. From the moment of his landing in England, Stephen Langton had assumed the constitutional position of the Primate as champion of the old English customs and law against the personal despotism of the kings. . . . He had already forced John to swear to observe the laws of [*Edward*] the *Confessor*, a phrase in which the whole of the national liberties were summed up. . . . Nursing wrath in his heart, the tyrant bowed to necessity, and called the barons to a conference at Runnymede.

The negotiations were a mere cloak to cover John's purpose of unconditional submission. The Great Charter was discussed, agreed to, and signed in a single day.

One copy of it still remains in the British Museum, injured by age and fire, but with the royal seal still hanging from the brown, shrivelled parchment. It is impossible to gaze without reverence on the earliest monument of English freedom which we can see with our own eyes and touch with our own hands, the great Charter to which from age to age patriots have looked back as the basis of English liberty. But in itself the Charter was no novelty, nor did it claim to establish any new constitutional principles. The Charter of Henry I. formed the basis of the whole. . . . But all vagueness ceases when the Charter passes on to deal with the rights of Englishmen at large, their right to justice, to security of person and property, to good government. . . . The rights the barons claimed

for themselves they claimed for the nation at large. The boon of free and unbought justice was a boon for all [legal judgment by his *peers*, i. e., trial by jury].

Further "chartered" liberties are the *habeas corpus*, secured by Act of Parliament in 1679. Against arbitrary imprisonment provision had been made in the earliest ages by a famous clause in the Great Charter. . . . By this great *statute* the old practice of the law was freed from all difficulties and exceptions.

By statutes of 1641 and 1679 the Freedom of the Press was secured [at least so we fancied till 1914!].

[One of the greatest constitutional changes was that by which, by help of the "Mutiny Act", the maintenance of a standing army, was connived at — an institution against which the prejudice of the British public has always been extreme, especially since the army had been turned against the people by Charles I. But to this day the *fiction* is maintained that the army is only sanctioned from year to year, when the supplies are granted by parliament.]

In 1641 a statute "declaring the ancient rights of the subjects of this kingdom that no subsidy, custom or impost . . . may be laid upon any merchandize exported or imported by subjects, denizens or aliens, without common consent in Parliament", put an end for ever to all pretensions to a right of arbitrary taxation on the part of the Crown. . . . ["No Taxation without Representation", as the principle is expressed, in defence of which the North American Colonies seceded from Britain, in 1782.]

The Bill of Rights of 1689 established the right of the people to depose the King, and to set on the throne whom they would. All claim of *Divine Right*, or hereditary

right independent of the law was formally put an end to. [Edward VII. began to arouse the jealousy of Parliament by transacting business at foreign courts unaccompanied by a responsible minister.]

JOHN RICHARD GREEN, *A Short History of the English People*

EXPLANATIONS.

1. "Baronage"; the bearers of the feudal system in England were mainly barons; the order of Earls or Counts was not of the same importance as abroad, or as it had been in Saxon times, and as for Dukes, they were only titular in Britain. — 2. "Canterbury"; an insignificant town, south-east of London, which gives it name to the chief see of England, that of the Primate or principal Archbishop, the other being the Archbishop of York. Canterbury was the see of Bishop Augustine, the apostle of Britain, A. D. 596. The position of The Anglican Church, as a reformed Church having bishops, is not commonly understood abroad. It is shortly this, that in England, the bishops did not all reject the Reformation, and thus the Apostolical Succession was secured. — 3. "Edward the Confessor", (Eadward) the sainted King of Saxon England (1042—1066). — 4. "nursing" = cherishing. — 5. "peers" = equals; thus a lord of parliament (peer of the realm) had the right to be tried by a jury of his equals in rank, and a commoner to be tried by commoners. A peer is necessarily the eldest-born scion his house (*Majoratsherr*) and a nobleman in the legal sense. Even his own sons are not noblemen in his lifetime, but only gentlemen in the strict or official sense, though that term now includes all who have the manners and perceptions of well-bred people, the feminine equivalent being "lady".

Certain of these, such as the eldest sons of Earls and upwards bear their fathers second title during his lifetime, as Lords; also the younger sons of marquises and dukes for their lifetime have the title Lord before their Christian name, but only by courtesy. For instance, Lord John Russell, as son of the Duke of Bedford, until separately created a peer as Earl (Lord) Russell. The younger children of peers below the rank of earl bear the designation of "Honourable", but the daughters of earls, as noted at p. 111 bear the courtesy-title "lady" before their Christian names. An anecdote is the the point. Some time ago a gentleman's umbrella was taken by a stranger at a London club. The owner put up a notice on the board. "The nobleman who removed a green silk umbrella on the 4. May is requested to return it to the hall-porter." Questioned as to why he had said "the nobleman", the owner replied: "This is a Club for 'Noblemen and Gentlemen', is it not? Well, a *gentleman* would not take another man's umbrella, so it must have been a nobleman." Q. E. D. — 6. "*Habeas corpus*"; every prisoner on a criminal charge can demand as a right from the Court of King's Bench the issue of a writ of *habeas corpus*, which binds his jailer to produce both the prisoner and the warrant on which he was imprisoned, so that the court might judge whether he was imprisoned rightfully. — 7. "statute"; Statute-Law is the anti-thesis to Common-Law; the law that is laid down by a definite act of the legislature, as opposed to that which exists by unwritten prescription. There are of course elaborate unofficial compendia of the latter, with interminable "precedents" by which the courts are practically bound

(judge-made law). — 8. "fiction"; legal fiction; by which the outward appearance is saved, where practice is inconsistent with principle, as when, for instance a Member of Parliament resigns by means of the pretence of the "Chiltern Hundreds", a nominal State-office, the holding of which disqualifies him for his parliamentary duty. — 9. "Divine Right"; in spite of this express denial, the British monarch continues to use the letters "D. G." (*Dei gratiâ*) on his coins, a practice worthy of the strange people of whom other nations say that they write "Birmingham" and pronounce "Manchester". Similarly, the letters "F. D." (*Fidei defensor*) a title given to Henry VIII. by the Pope for his treatise against Luther was only discontinued a generation ago. — 10. "*A short History of the English People*"; a demonstration against the writing of history, so-called, which is made up of the interests of dynasties, the intrigues of statesmen and the campaigns of generals, to the neglect of the people themselves. Green is the pioneer of this movement; Herbert Spencer its strongest advocate and Carlyle its chief opponent ("The great-man-theory").

The British Constitution.

The keynote of European diplomacy *came to be* found in the phrase "the Balance of Power" (about 1500). That is to say, while each State sought a preponderance for itself, it sought also to keep the other States equally balanced. Hitherto England had been concerned only in her private contests with France or with Scotland; now she became concerned to prevent either France or the Hapsburgs from dominating Europe.

Since England was so far the first to consolidate her own nationality, it naturally resulted that she progressed in constitutional development at a much greater speed than the European States. The conflict of authority between the Papacy and the Crown was less acute because England was out of the reach of the Papacy itself, and the ecclesiastical organization in England was *at once* less under Papal control and less able to challenge the supremacy of the secular power. In England, never completely surrendered to feudalism, the Crown was able at an earlier stage to concentrate power in its own hands. The baronage in their resistance to absolutism became the champions of popular rights as well as of the privileges of their own order. The Crown *followed suit*, and in its resistance to baronial encroachments extended the popular rights. And thus at the close of the Middle Ages, England was the one State in which the next constitutional battle was to be fought with the sovereignty of the Commons as the stake; because it was the one State in which the Commons had already accumulated a solid and tangible authority.

A D INNES, *A History of the British Nation.*

EXPLANATIONS.

1. "came to be"; grew into being; — 2. "at once"; at the same time. — 3. "followed suit"; an image derived from card-games in which the card to be played must belong to the suit of its predecessor. — 3a. "followed suit"; i. e., the crown and the nobles continued to underbid each other for the suffrages of the people, as later on the rival parties have done for the votes of the populace. Thus for instance, in 1866 the Conservatives defeated the Liberal

Government on their reform bill, but no sooner had they the power in their own hands, than they introduced a more drastic reform bill of their own, not out of any zeal for reform, but in order to "dish" the Liberals, as is called in the "party game" — to take the wind out of the sails of the opponent. Time was when parties stood for political principles, which, owing to the leading political families handing on the tradition of their combination, bred a spirit of cliquism. Two main parties result, whose attitude toward politics is practically the same, and whose divergences are chiefly personal, each clique of men striving to keep power in its hands. And in this strife all means are "fair": parties accuse each other of "methods of barbarism", and then their members go and dine amicably together like advocates for opposing litigants, who lay their *métier* aside in private life. The "party game". No wonder, then, if all is "fair" against the stranger outside the gates.

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